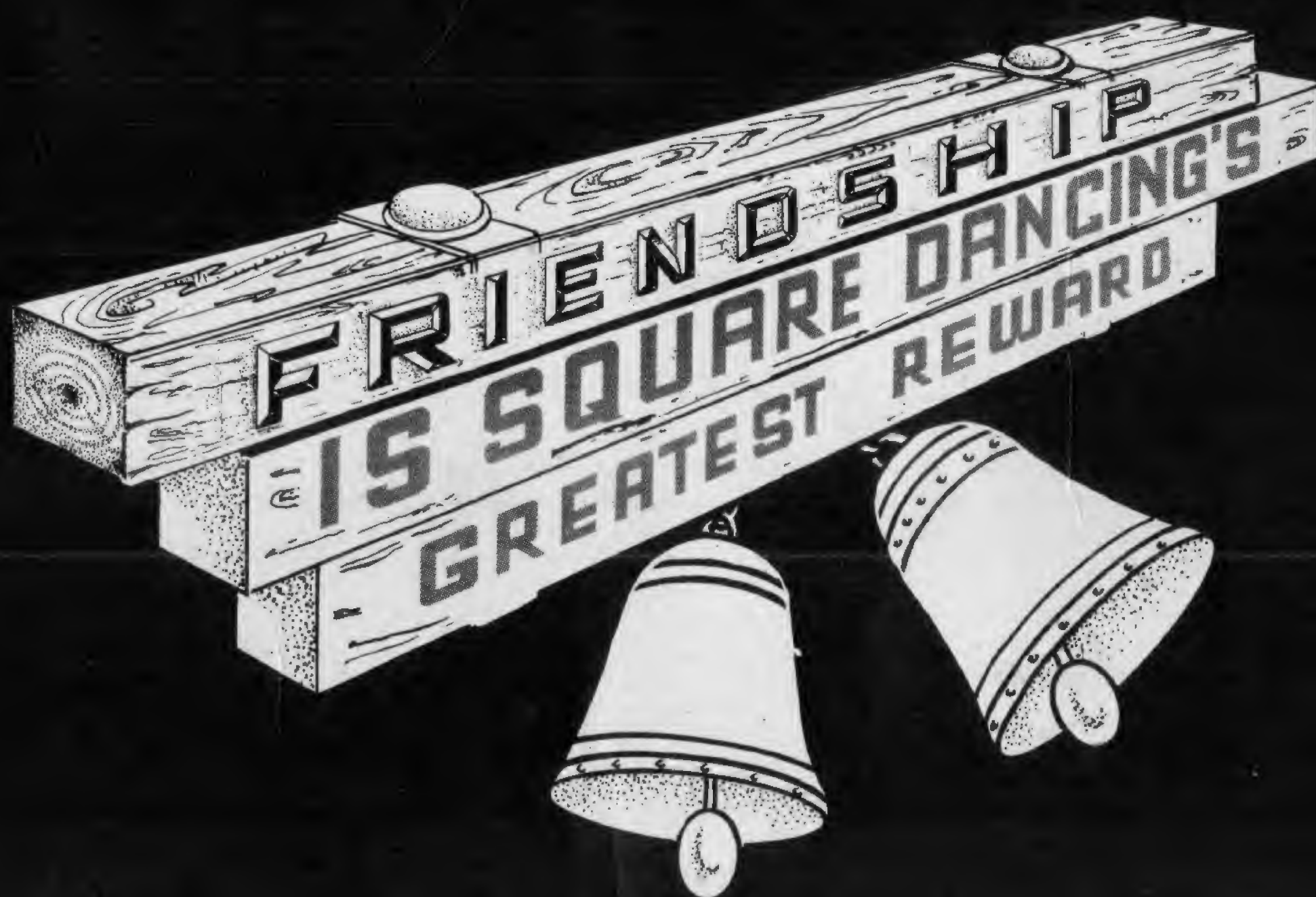


Sets in Order

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CALLER'S
EDITION



The Magazine of SQUARE DANCING

JANUARY, 1958

VOL. X NO. 1



SATURDAY NIGHT CALLERS AT SUNNY HILLS BARN

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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We have a collection of every copy of Sets in Order that you have ever published. Do you know of anyone interested in buying it? Keep up the good work.

Albert R. Taylor
436 Pau St., Honolulu 15, Hawaii

Dear Editor:

While vacationing in the state of Washington I stopped in the Aqua Barn in Seattle to get some records and overheard Cross the Mountain on SIO 2104 and it sure brought back memories.

I have danced to this piece many times about 30 years ago but for the life of me I can't remember the call that was used at that time. All I can call back is, "We'll dance all nite 'til broad daylight, and go home with the girls in the morning." I would like very much to get that old time call if possible, so do you have any idea where it could be found? . . .

Fred Ogilvie
735 - 33rd St., Richmond, Calif.

(Editor's Note: Can anyone with a long memory help our friend?)

Dear Editor:

. . . We are both getting along in years and have raised a family of seven and now are alone on this central Nebraska ranch. We raise cattle mostly and square dance for recreation. It has been good for us and we have met so many fine folks and it is a nice way to grow old. In my estimation it has a tendency to improve our alertness, because listening to the caller and trying to do these figures is good for us. . . .

Bill and Anna Schroeder
Sweetwater, Nebr.

(Continued next page)

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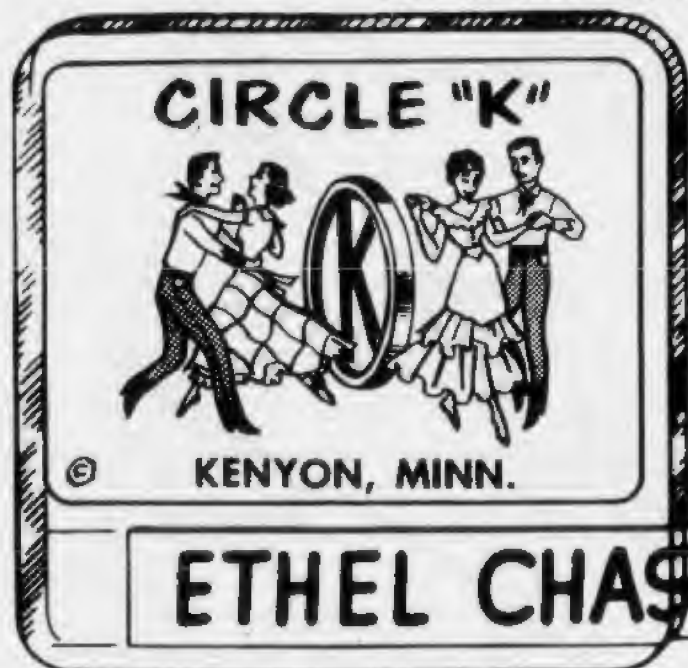


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(More letters)

Dear Editor:

... I've decided to write you a few lines to tell you how much we enjoy Sets in Order. Of course, we always seem to run across information about someone we know, which gives it the personal touch. . . .

Mr. and Mrs. Donald L. Ferrie
Grand Forks, N.D.

Dear Editor:

My husband and I, ardent square dancers, thoroughly enjoy your fine magazine each month. As a caller, he finds the workshop very valuable and we enjoy all the news of other clubs and people. . . .

Marge Griffin
Kilgore, Texas

Dear Editor:

... We are comparatively new square dancers and just beginning on the rounds but thanks to the excellent teaching of Gus and Marian Heisman of the Hayloft Square Dance Club we are very enthusiastic squares. Square dancers seem such friendly and genuine people in this world of grab, push, shove and step on the other fellow, that it is truly a joyous and relaxing activity.

Mrs. Oscar E. Hucks
Cincinnati, Ohio

Dear Editor:

Our travels recently took us to Mexico once again and a visit to caller Ed Edgerton and his wife Ruth in their home in Mexico City. We attended one of Ed's all-Mexican square dance groups — had fun trying to teach them a round dance. (Hi, Ralph; Hi, Frank.) Our Spanish is limited but with Ed's help they got the idea. A highlight of our trip was an invitation to a Mexican home for a wedding anniversary fiesta. This was outdoors, with gay decorations, lights, delicious Mexican food, etc. Ed and his Mexican square dance group furnished the principal entertainment. Of the several hundred people attending, it appeared we were the only "Norte Americanos." Ed is doing a commendable job as ambassador of American Square Dancing to our wonderful neighbors south of the border. Like music, dancing knows no national boundaries.

Ethel and Frank Grunden
Beverly Hills, California

(More letters on page 40)

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

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462 North Robertson Boulevard
Los Angeles 48, California

Editions: Regular, Callers

AS I SEE IT . . . by Bob Osgood

JUST as a good many of our Square Dance Clubs will be making their program plans for the year 1958 during this first month of the year, here at Sets in Order our "family" is getting ready for a mighty busy twelve months.

During the last year we almost completely changed our plan of procedure as far as the office set-up goes. Those of you who have visited us in the past will remember our large offices, dance floor and mailing rooms. All that has changed. We now have a number of small office operations scattered all over the Los Angeles area, and frankly find the situation a most efficient and enjoyable one.

Still at the same Robertson Boulevard location are two offices — but much smaller. In the one is our paste-up and art department where Ruth Paul spends most of her time working on the magazine, books and Asilomar camps. With her is Barbara Willis who sorts through the large stacks of daily mail. The other office is "home" for Marvin Franzen, our chief-in-charge of advertising, records, books, etc. With him is Rae Jones, keeper of the books.

Jane McDonald handles all of the work on subscriptions from the office in her home in the San Fernando Valley. Jay Orem (Business Manager) and Helen Orem (Assistant Editor) have a small office near their home in Westwood. Frank Grundeen (Cartoons) works out of his studio in Los Angeles. Joe Fadler (Photography and Round Dance Editor) headquarters on Hollywood Blvd., and Chuck Jones (Notebook and inspiration department) hangs out at Warner Bros. Studios. Bob Page (our long-distance Square Dance Editor) lives and works out of his home in Northern Calif.

As for me, I have my cave that I call "home," "office" and "retreat" in one of the canyons above Beverly Hills. It's quite a nice set-up with walls lined with the monthly record releases of the dozens of Square Dance recording companies, shelves filled with the ever-growing library of Square and Round Dance knowledge and walls covered with mementos of Square Dancing fun from all over the world.

Actually, we're a pretty happy gang and I thought that this little explanation of our operation might make you feel a bit closer to us.

Have a very, very wonderful New Year

Bob Osgood



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AMERICAN dancing is coming of age! Now, a few people are finding the time to reach out and explore the possibilities of its different forms. The first wild rush is over—and ahead of us lie new ranges of mountains, never dreamed of, beckoning us on and on. It's a big country we are living in, and some of us have explored only the peaks and valleys close at hand. Let us turn now and enjoy our whole vast land!

In the square dancing field we have worn some of the nearby canons almost threadbare. We are always seeking something new, in some little-known glen until now left quite unexplored. The wide, old valley of "do-si-do" became so crowded, so paved, and so cluttered with concession stands, that we mustn't be surprised to have some callers turn off into narrower by-paths. But don't let them tell you that the old way was too complex, that, in modern calling, we use only directional calls that explain exactly what we expect our dancers to do. They are simply tired of journeying that road.

Take a look at "square through", for instance—try calling it for an un-initiated group—or try "three-quarters square through", or a "half square through"! Nonsense, you have to learn to do it! No caller can give a full and satisfactory explanation during his brief call. It's a new figure, and as such it gives us great delight! But not too new! We find the same figure in a contra-dance of a hundred years ago, known

then as "the grand right-and-left in a figure of four." This wild-looking valley is simply new to us, and it therefore gives us special joy.

It's fun to explore! But as we climb up the ridge of a strange mountain and are caught in the glory of the setting sun, we begin to wonder if anything is really new, or if we would like it if it were, in this old and beautiful world!

Some old dancers, tiring of all the "new", have threatened to drop out of dancing entirely. But instead they have turned back to the old contra-dance, perhaps, which was danced so lovingly and so enthusiastically in this country. They have formed a little club and have suddenly found a field so extensive that they will never run out of things to do. The only danger is that they may try to do too many new things at once—that they may bolt down more than they can possibly digest.

Or they may get carried away by the old "formal quadrilles" which are such a world of good fun if done properly, and the "circle mixers" that were once a definite and delightful part of every square dance. For no one needs to be bored any longer with any particular kind of square dancing that may be going on. We have come of age! We can move on joyously to explore all the vales and the ridges that lie about us. And in them we can find delights and wonders that will last for much longer than our mere lives.

Lloyd Shaw

WHAT'S BEING DANCED?

LAST month's issue of Sets in Order carried a collection of Dance Programs for groups of varied abilities from all parts of the Square Dance World. The response for this sort of thing has been so great that we again feature a few more, including the program of dances called by various callers at the Third Annual All-Europe Square Dance Roundup. Editor.

Ramstein, Germany—Annual Round-Up—Many Callers.

Bye and Bye	Oklahoma Hills	Crawdad Song
Marianne	Arkansas Heel and Toe	Home Town Jubilee
Jelly Bean	Lookin' Back	Santa Fe Stinker
Hey Ma, He's Making Eyes At Me	Darktown Strutters' Ball	Suzie
Dance 'til Sun. Morn. Sat. Night	Just Because	The Square Dance Is On
Left To Your Corner	Split the Corner Hash	Dixie Bounce
Texas Plains	Tennessee Girl	Four Leaf Clover
Duck Thru Hash	Yes, Sir, That's My Baby	Cindy Balance
Alabama Jubilee	Right Hand Cross	

Danbury, Conn.—Group of Mixed Dance Experience—Caller, Bob Brundage.

A Short Mix-Up Doozer	Whispering	Moonbeam Waltz
All Eight Chain (New)	Black & White Rag	Best Things In Life Are Free
Lady of Spain (New Variation)	Contra: Good Girl	Doozer (Hash of Anything)
Humoresque	Starline (New)	Trail Of The Lonesome Pine
Square Dance Is On	Mama Don't Allow (New)	Drifting Waltz
Wagon Wheel Around	Buffalo Quadrille	
(Forward Six)	Tennessee Two-Step (New)	

Washington, D.C.—Experienced Group—Caller, Pat Paterick

Happy Polka	I Saw Your Face In The Moon	Soo Line
Cross Trail Susie	(New)	Walkin' My Baby Back Home
Hey, Ma, She's Making Eyes At Me	Squarama (New)	(New)
8 Chain Star (New)	Johnson Rag (New)	Chicken Plucker
Don't Call Me Sweetie	Tennessee Two-Step (New)	Take Your Girlie Promenading
Gadabout (New)	Chain Crazy (New)	Rebel
Dixie Chain	Sweetest Gal In Town	Lady Be Good
		Arkansas Traveller

Chattanooga, Tenn.—Chatta Squares—Caller, Fred Goodner.

Warm Up Patter	Chicken Plucker	High Rockin' Swing
Best Things In Life Are Free	I Saw Your Face In The Moon	Statue Of Liberty
Texas Star Hash	Hashin' The Breaks	Alabama Jubilee
Happy Polka	(a la Goodner)	Dixie Chain Hash
Lookin' Back	Mannita Waltz	Salty Dog Rag
Little Audrey	Red River Valley (Fast Version)	Basin Street Blues
Jelly Bean	Trailing Star	Hashin' the Breaks
Lazy Two Step	Cindy Balance	Just Because

East Bridgewater, Mass.—Caller, Howard Hogue.

Warmup Hoedown	Gadabout	Hot Lips
Lookin' Back	Cross Trail Variations	Wishful Waltz
Aloha Two Step	Marianne	Hash & Breaks
Linina Waltz	Getting To Know You	I Saw Your Face In The Moon
Grand Prowl	Three Rivers Strut	Happy Polka
Lazy H	Crazy Dixie	Bonita Two Step
American Tango	Caribbean	Linda Sue
Mr. Guitar	Shoe Skidoo	Square Acres Grand
Keep It Neat	Blue Pacific	Salty Dog Rag
Straight Dixie	Square Thru	Hour Waltz
Muskrat Ramble	She Dreamed	Sweet Jennie Lee
Lovers Waltz	Dreaming	Changes
Square Acres Mixer	Tennessee Two Step	Die Hard's Downfall
Poor Boy	Australian Whirlaway	Good Night Waltz
Italian Theme	After They've Seen Paree	

MEMBER *in* GOOD STANDING

By Joe Lewis, Dallas, Texas



IN the square dance world there are two major systems of financing the activity in the clubs; the "pay as you attend" and the dues-paying member. I do not understand the "pay as you attend" system or attitude and therefore am unqualified to report on this type of financing. This then will be a few biased remarks in favor of the latter — the dues-paying member.

Starting in a familiar fashion, I'll ask a question and since you (the readers) are not here at this moment, I'll answer it. Perhaps not in your exact words but the way I want you to, so that I can make my point. Unfair enough? O.K.

In general do you believe that your community is a somewhat better place to live in because of the groups listed below and would you like for them to continue although you cannot be a working member of each and every one? Symphony Orchestras, Opera, Civic Clubs (Rotary, Elks, Chamber of Commerce, etc.), Parks and Playgrounds, Art Museums.

The proper answer to both parts of the question is, "Yes". Otherwise, read no further.

I like to categorize these groups as those indulging in activities which are good for the

individual and the community. I include square dance clubs in this category. Now to approach the point. Not one of these exists or can exist on a "pay as you participate" basis. Why? That is another question. The fact remains that good activities must be sponsored.

Important Member

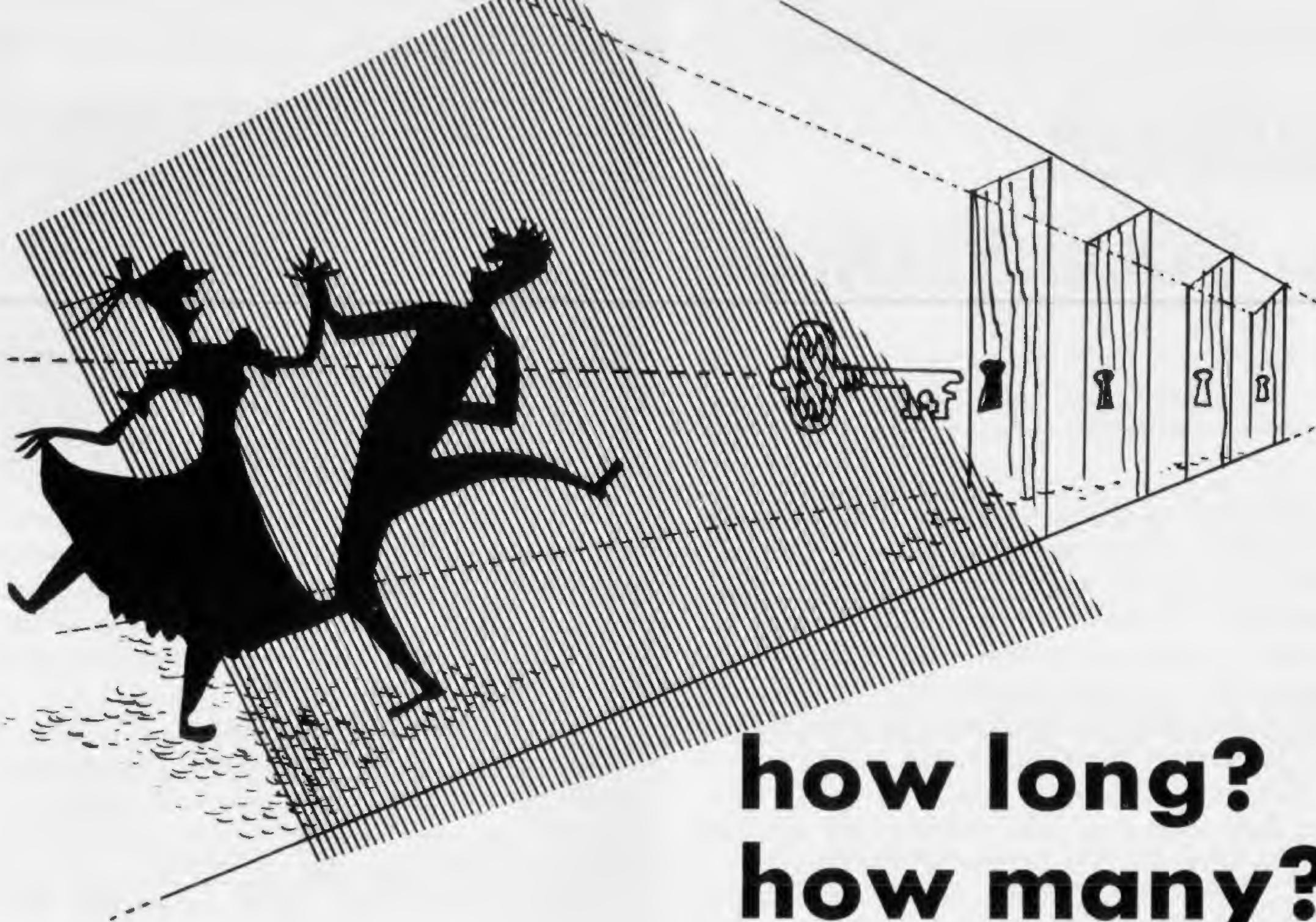
The safest form of sponsorship, free of governmental regulation or regulations imposed on the spending of money left in trust, is the dues paying member. It is also the fairest.

Some square dance clubs throughout the country have become dependent on the paying guest and may have found him to be very undependable. The paying guest becomes a fair-weather dancer with no responsibility; he forgets that without regular members there would be no clubs for him to "drop in on." I have heard that the "pay-as-you-go-er" feels that he has done his share when he pays at the door. Big deal — some share — a couple of dollars when he feels like it. This is no firm foundation for such a fine activity.

A vote of thanks to the real foundation of square dancing; the paid-up "member in good standing."

COMING — NEXT MONTH

How is your area meeting the constant challenge of today's Square Dancing? Each year, as the activity grows, there are new demands on leadership for an ever-stimulating program. Help for the new caller and fresh ideas for the old-timer provide an opportunity for callers' and dancers' associations across the land. In the February issue of *Sets In Order* the Training Chairman for one of the large associations tells about his work and outlines some of the important programs his committee has conducted in the past. In addition, the Style Series will present another old favorite: "Cowboy Loop", all in pictures. Many timely articles, plus the regular features and the "hit" dances of the month will be included. See you then!



how long? how many?

Let us explore each one of these factors knowing that what may be right for one situation may not work in another, but we can generalize and draw some conclusions that will encompass the overall picture.

Mentioned first are the area involved and the growth of local square dancing. Ten years ago in Southern California one needed only eight lessons to cover the groundwork necessary for a successful square dancing future. One of our callers gave as many as three courses of four weeks each, attaching course names of beginner, intermediate and advanced. With the tremendous growth and popularity of this activity came an assortment of new patterns, breaks, singing calls and round dances. Eight lessons are now insufficient.

In order to prepare people for the level of skill found in most clubs and open dances in this area, teachers have found it necessary to lengthen the learning period. Some offer a beginners' class of 20 weeks and cover the basics to the advanced patterns with no additional instruction after graduation. Others may break their courses into a beginners' course and an

By Bob Ruff, Whittier, Calif.

ONE of the most frequently asked questions by teacher-callers wherever they gather to discuss teaching methods and classes is, "How many lessons does it take to constitute a complete course in square dancing?" The answer, of course, cannot be given in a definite number of minutes, weeks, or months. There are too many important factors to take into consideration, such as: (a) the area involved; (b) the growth of the local square dance movement; (c) the objective of the particular class in mind; and (d) the caller and his ability to teach.

BOB RUFF

The author's views on other subjects dear to the hearts of enthusiasts have appeared in past issues. Here Bob touches on a very important phase of the Square Dance picture.

intermediate-advanced course, or may call it a workshop. The length of time involved is from 20 to 30 weeks.

My wife, Babs, and I offer three courses of instruction; a beginners' course, generally 12 to 15 weeks; an intermediate course of 12-15 weeks; and an advanced course of 8-10 weeks. Our complete course takes people through the major portion of a school year, starting in September and ending in June. By offering three distinct courses and by having terminating points, others may join the class as it begins another phase and the cost per course and method of payment is such that people are encouraged to attend.

The evolution of square dance instruction in Southern California could well be applied to many other areas in certain respects. As square dancing is born in a community little instruction is needed to start people having fun and enjoying a new way of life. As this new hobby grows and progresses through many stages (whether we want it to or not), the instructional leadership must keep pace with this growth.

The new dancers must be given enough instruction to enable them to bridge the gap between learner and dancer when the time comes to join a club. If the gap is too great, they will fall by the wayside and we will have lost that couple who might have gone on to become the backbone of a club or association.

Mentioned in the first paragraph as being a consideration in determining the length of a class is the objective of that particular class. The aim is usually established by the caller, not the dancer. Few people know or care what lies ahead of lesson one; they're having too much fun. I believe that the caller's objective is important because it is through his instruction that people are influenced in their dancing habits, their standards of courtesy and etiquette and certainly in their ability to dance in the outside world at the end of the course. The

caller and his wife are responsible in a great degree for this preparation of the students to enjoy many happy dancing experiences with others. This leads us to the final consideration and that is the caller and his ability to conduct classes.

There are those who would put all square dance instruction in the hands of a few super-qualified caller-teachers and make it a closed organization. In my humble estimation this would sound a death-knell to the square dance movement. More caller-instructors are needed everywhere. Their competence will determine the calibre of the dancing in any particular area. All things being equal one is able to rise to become a good caller much faster than one can become a good teacher, unless he starts out as a teacher by profession. This discourages many who are not particularly talented in teaching and who don't want to take the time to learn successful instruction methods.

To become a good teacher one must be willing to learn these methods, to work on patience until it is self-controlled, and to teach simple patterns over and over in interesting ways. He must also be willing to accept that individuals do not learn at the same rate and make allowances for this fact. He should be willing to merge his personality with the group in order to make the students feel they are important, which in turn builds confidence. Success in teaching square dancing lies in the instructor's ability to master these qualities through many hours of hard work.

In conclusion we find that more and more instructors are increasing the length of their square dance courses that were from 8-10 weeks long to 20-30 weeks depending on their own situations, knowing that the more comprehensive training a dancer has in his learning period the easier it will be for him to join in with experienced dancers when he graduates.



STYLE SERIES: **MORE ON THE** **TRAIL THROUGH**

As newer figures are continually added to the Square Dance picture and prove themselves valuable through constant usage, various workshop discussions are bound to arise over their application in different situations. Take the case of the Trail Through (in many areas called "Cross Trail"), for instance. Most often the figure will be executed with two couples passing



through (1) then the lady crosses in front of the man (the man crossing at the same time behind the lady) to follow the next call (2). Who crosses in front of whom if the starting conditions are altered?

Let's say that couples one and three do a half sashay and then start the Trail



Through movement with the lady and man in reverse positions (3). The callers in the majority of areas questioned feel that instead of the man crossing behind the woman (4) as before, he will cross in front (5). Reason: In this situation, by reversing positions, the woman will actually do the action of the man and vice versa.



For our last problem, let's say that a series of figures has put the men together in the head positions and a Trail Through is called (6). Acting on the theory advanced above, the person on the right side, normally taken by the woman, will do the woman's part by crossing in front. (7)

SQUARE DANCING *Around the World*

By Rickey Holden

Note: Bob has asked for a few notes to the American public on Square Dancing as I find it in my travels around the world, so here goes:

HONOLULU, HAWAII. A beautiful land: everything you hear is true, only ten times more so. Descending from the plane you're met by pretty girls, each kissing you as she puts lei (garland of fresh flowers) around your neck. I got ten (leis, not kisses!) . . . Special Hallowe'en Party at Hayseed Club where Dick Weaver emcee'd for eight callers, leading dancers who followed without a hitch through cross trail, dixie chain, square thru and the rest. With 80% of the territorial population, Honolulu area boasts a Dancers' Federation for its eight clubs. Hon Wat Wat is president of the recently formed Association of Callers, of whom roughly half are service personnel . . . And the climate, and the hula, and everything. What a perfect spot to begin any trip!

TOKYO, JAPAN. Thirteen groups meeting regularly for American Square and Round dancing in the Bay area within a 40-mile radius of Tokyo. Most are service club activities for enlisted personnel, two are all Japanese groups, and one, the Honeybucketers of Yokosuka Naval Hospital, is a married couples' group of the type most popular in the States. Groups generally 3 to 8 squares, membership constantly changing due to assignment transfers, but activity continues and interest sustains thru all problems. Regularly, often once a month, Sunday Jamborees attract up to 400 dancers and spectators. Here the problem is space, and frequently Jamboree dancing takes place in shifts.

At service club groups American G.I.'s have as partners Japanese girls who speak practically no English but whose marvelous memory for the geometry of square figures usually enables them to grasp the dance pattern even before the boys understand the words of the caller. These groups often use live (Japanese) musicians and the seven (at last count) Area callers are well accustomed to novel renditions of tunes like "Ragtime Annie" and "Under the Dougle Eagle."

Sparkplugs of practically all of Tokyo Bay square dancing among Americans for the last two years have been Gil and Brownie Gilbert. Like so many service people in overseas posts, they were disappointed in their search for square dancing. So Gil, a Lt. Cmdr. in the Navy, sent for records, got people interested and started classes. Unfortunately for Tokyo Bay, his tour of duty is ending and as you read this he and Brownie are probably attending the last of many "sayonara" (farewell) parties.

At his Honeybucketers (whose club name is taken from a bucket generally used for something quite different from honey) square dancing has resulted in service democracy as well as international good-will. Members range from a Seaman 2/C to a Commander, yet everyone hangs his hat outside the door and rank stays there during the dance. And frequently Japanese folk dancers are invited as guests to share the square dance fun.

How does one call to group, half of whom understand only Japanese? Well, I learned the words "left," "right," "circle" and "star" in that language, and also how to count up to four; then walked each square, usually two couples of Japanese and two of Americans, through the figure once or twice; and that was that. They understand English words for basics such as allemande left, right and left thru, ladies chain, etc. But to hear it done up right you should listen to Tsuguaki Kawamura, who directed his Chiba City dancers in a complicated exhibition sequence which sounded about like this:

左手廻り グランド・チェーン

It means "Allemande left, grand right and left."

OUR TOURING REPORTER

Ricky Holden, for many years editor of *American Squares* and a most accomplished leader, is at present on a Square Dancing Goodwill tour of the world. As his trip progresses we hope to bring you more accounts of his adventures.

EDITOR

CALLER ROUND UP

FROM time to time we like to tip our ten-gallon hats to callers all over the country who have made an outstanding contribution to square dancing in their areas. Here are some.



ORVILLE BUSH

Orville Bush — Ogallala, Nebraska. Orville runs a camera store and studio during the day. At night he calls square dances — at least 5 nights a week. As you can see from the picture, he plays a "gittar", too.

Max Wolf — Van Nuys, Calif. Max and his wife, Virginia, have turned out many happy square dancers in the San Fernando area near Los Angeles. Max's quick humor and big hat are trademarks and he and Virginia have a nice feeling for putting particularly interesting 'gimmicks' into their graduation and club parties.

Louie Strella — Hutchinson, Kansas. Louie calls for 5 clubs in or near Hutchinson, works with beginners and helps with festivals and local Recreation Commission dances. He won a lot of acclaim by giving a free dance for his clubs and classes, complete with an imported square dance band and refreshments served by himself and his wife, Katherine.

Clair Young — Alexandria, Va. Clair and Betty Young moved to the Washington area in 1950 and enrolled in a square dance class to meet new friends, no better way to do it. Pat Paterick helped him with his early calling and now Clair keeps busy with the Dixie Twirlers and Virginia Stars clubs. He is a member of the National Capitol Area Callers' Assn.

Photo by Loeb's



CLAIR YOUNG

Bill Hansen — West Covina, Calif. Aha! This is a name you know if you read the pages of Sets in Order studiously. Bill Hansen is the prolific producer of more square dance calls than you'd want to shake an allemande at. He has worked closely with caller Harley Smith and keeps busy calling when he's not up late manufacturing more calls for you all.



MAX WOLF



LOUIE STRELLA



BILL HANSEN



Ed Colin, General Chairman

KENTUCKY "SPURRED"

BY NATIONAL

CONVENTION

Hordes of square dancers in and around Louisville, Kentucky, are doing just a little less square dancing and a lot of committee-meeting these days. The reason? Surely you know. The 7th Annual National Square Dance Convention is slated for Louisville on June 19, 20 and 21, 1958. These are your *important* dates for your New Year square dance calendars, so ring, ring, make a pretty little ring around them *now!*

The convention is under sponsorship of the Kentuckiana Square Dance Association and locale is the mammoth Kentucky Exposition Center, which would seem to be nicely geared to all possible convention needs. Chiefs in charge of goings-on are: General Chairman, Ed Colin; Publicity Chairman, Ed Preslar; Social Chairman, Jim Schmidt; Program Chairman, Floyd Bohart; Business Manager, Gordon Railey. These smiling lads are pictured on this page. When you go to Louisville you can thus easily recognize them and can run right up and say, "Thanks" for the fine job they are doing.

You're going to save money if you register prior to the convention, you know. Price for adults is \$1.00 per person per day; but \$1.25 if you wait and buy tickets at the door. Hotels will be reserved for you, if you wish. Your best bet is to write to 7th National Square Dance Convention, P.O. Box 1533, Louisville 1, Kentucky and ask them for an Advance Registration Application. This gives you all the specific information and sending it in early will assure you a happy and comfortable time. Registrations are boiling in rapidly from all over the country already, so don't wait too long.

Remember, when you plan to visit Louisville for the convention, don't neglect the tourist attractions of the state. Leave time for a visit to Churchill Downs, where the Kentucky Derby is run; to Lexington, Bluegrass home of the thoroughbreds; Mammoth Cave and other points of interest.

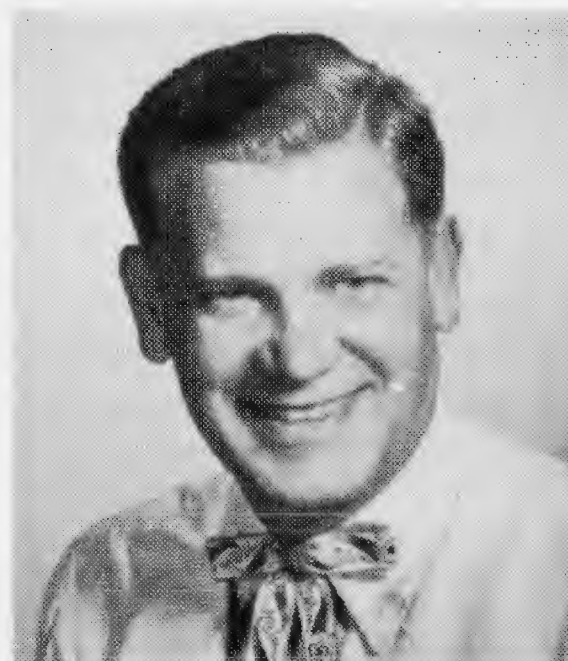
KENTUCKY'S THE STATE IN '58! Will YOU be there?

Ed Preslar,
Publicity Chairman

Jim Schmidt,
Social Chairman

Floyd Bohart,
Program Chairman

Gordon Railey,
Business Manager



HALF & HALF

By Bill Hansen, West Covina, Calif.

1st and 3rd go forward and back
Now box the gnat across the track
Box it back, then pass thru
Around one and line up four
Forward eight and back that way
Inside two a half-sashay
All four couples half-sashay
All pass thru across the way
Join hands the ends turn in
Pass thru, split those two
Separate, it's home and swing
Side two couples right and left thru
Turn on around and pass thru, around one
Line up four, it's forward and back
Inside two a half-sashay
All four couples a half-sashay
Allemande left . . .

HILLBILLY FEVER

Original Singing Call by Bob Graham

Record: Bel-Mar 5005, Flip Instrumental (Key-F, Tempo 134)

Opener and Break and Ending:

Now you bow down to your partner and you give her a great big swing
Then you circle to the left and make a — Hillbilly ring
And now you allemande left your corner and you do-sa-do your own
Allemande left just once again then a grand right eight you roam
Hillbilly fever's going around
Now you do-sa-do your partner and you promenade the town
And now you promenade that gal around — her fever's running wild
Now balance out and swing her in that — Hillbilly style

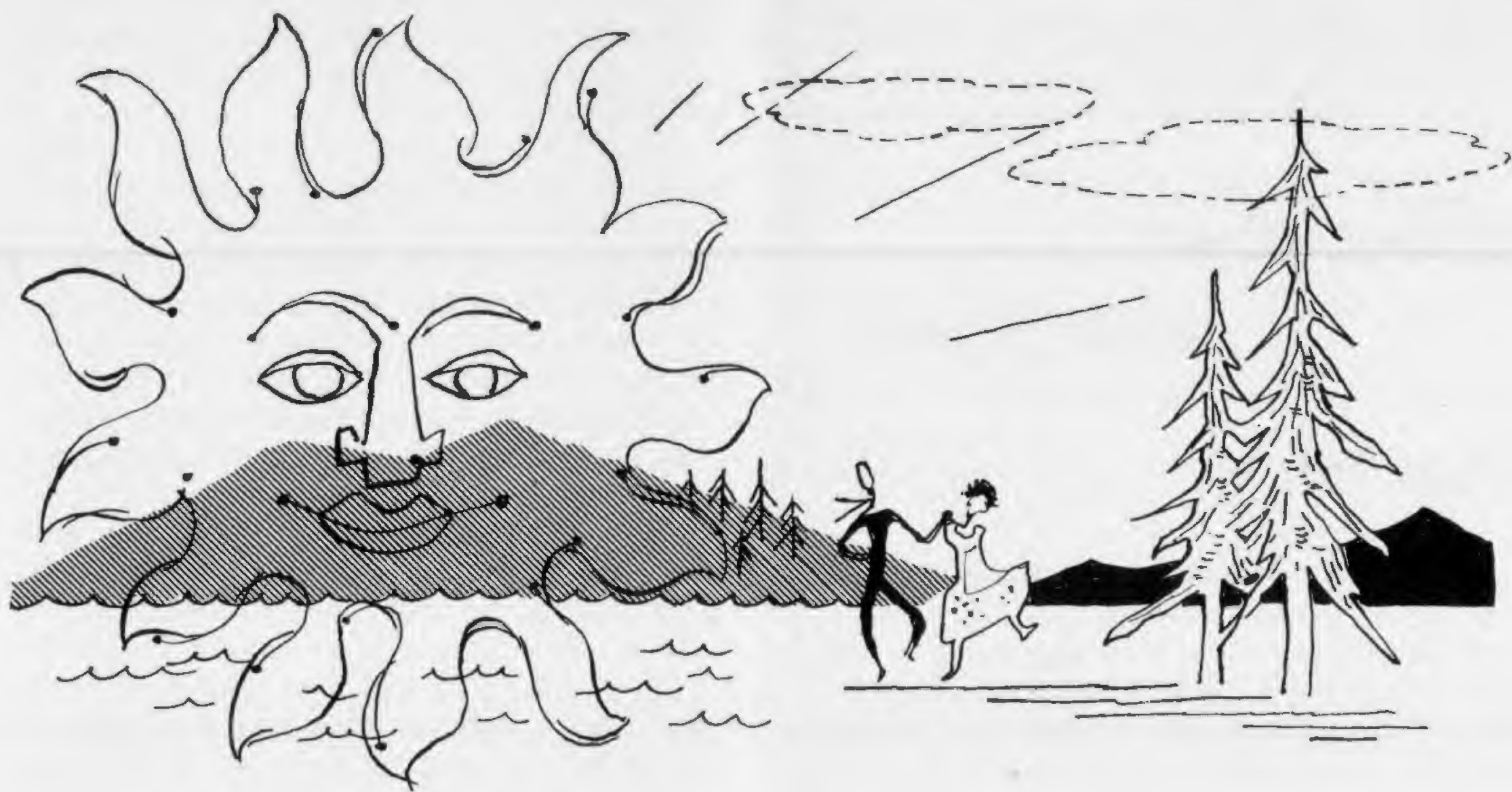
Figure:

Now the first and third a right and left thru right down that same old lane
Now you crosstrail thru and you turn back and bow to the opposite Jane
And now you split your corner and home you go
Now partners all with a right elbow
Her by the right and your corner by the left go back and swing your own
Hillbilly fever's going around
Now the same ole two you star by the right and you turn it once around
Well now you allemande left your corner and you do-sa-do your own
Go back and swing that corner gal and keep her for your own

Sequence: Intro, twice for heads, Break, twice for sides, Ending.

CRAVE MORE DANCES?

For those who desire more material than the 5 or 6 squares and rounds regularly featured in each issue of Sets, a special 4-page supplement is available. This is a collection of from 12 to 20 new squares and rounds called the Workshop and is available to all who wish to subscribe to the Caller's edition. Except for this extra insert the regular and the callers' editions are the same.



don't forget...!

next month is ASILOMAR

IF YOU haven't already done so, now is the time to apply for the most memorable and enjoyable of all Square Dancing and Round Dancing experiences. A five-day fun-filled vacation in Old Monterey on the blue Pacific — at one of Sets in Order's special dance camps, beautiful Asilomar—in California.

At the present time reservations are in for folks from Alaska, Ohio, California, Iowa, Washington, Oregon, Colorado and Florida.

The staff at Sets in Order (462 N. Robertson Blvd., Los Angeles 48, California) is ready to answer any of your questions without any obligation. A handsome brochure will be sent you with all the information concerning the

project.

Remember, Asilomar is designed for folks like you who have Square Dancing as a hobby and must just simply Go! Go! Go! This special winter session (February 16-21) is particularly handy for those who just can't get a vacation in the summer months and for those who just enjoy good dancing to wonderful callers with square dance friends from all parts of the world. The staff for this pleasure packed week includes Bruce and Shirley Johnson, Mary and Lee Helsel, Manning and Nita Smith and Bob Osgood. Every Asilomar has extra surprises.

Come join us — you'll have a ball! (Excuse the time worn cliché — but you'll see)

ASILOMAR FOR SUMMER 1958

The dates of the two summer sessions of the Sets in Order Summer Institutes are now set for the period of July 20 through 25 for the first session and from July 27 through August 1 for the second. More about these two fun-filled weeks including the announcement of faculty will be made in the near future. The dates are publicized at this time in order that you may set aside the time in planning for your vacation. Hope to see you there.

Dear Chuck: Re: your column, how's about something sometime about how you, as a dancer, feel about the caller? Impersonal, of course. Bob.

Chuck Jones

NOTE BOOK

DEAR BOB,

I want to be serious for a change because I feel that square dancing in this country is rapidly degenerating into plain old fun and I think something ought to be done about it. I, for one, long for the good old days when nastiness and snobbery were more popular, when you could give the deep-freeze treatment to some hapless couple when they flubbed a docey-ding. There seems to be an unhealthy atmosphere in the air today, some dancers seem to suppose that people are more important than precision, courtesy and fun are more important than elegance. Not that I have anything against courtesy, mind you, some of my best friends are courteous, it's just that I don't think that it has any place in square dancing.

So I know you will bear with me while I discuss one of the more serious aspects of square dancing. I know that you will acknowledge that this could hardly be a column of simple unalloyed pleasure.

My theme for today is this: IS THE SQUARE DANCER NECESSARY TO SQUARE DANCING? AND IF SO — HOW?

Many people have come up to me, some total strangers and asked, "Mr. Jones, what part, if any, does the *dancer* play in square dancing?" Total strangers of course I simply snub, but to others I have a ready answer, "The dancer is a helpful, but not an *essential*, part of square dancing. It is helpful to the caller to have an indeterminate number of dancers to call to. It is helpful, I repeat, but no matter how much we might wish otherwise, it is *not essential*."

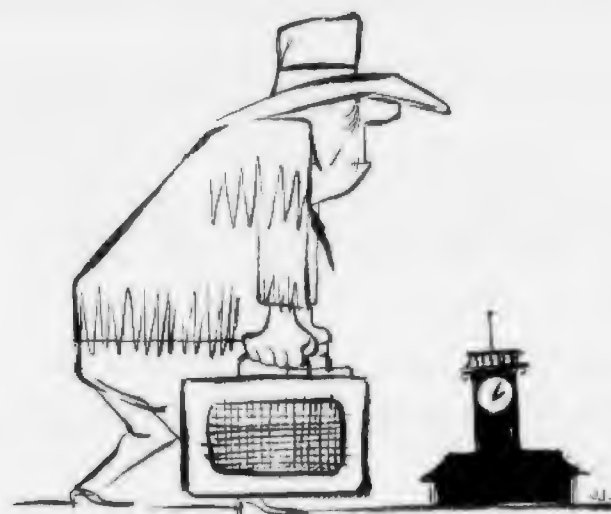
I have had people come up to me with tears in their eyes, some even from out of state, and ask "Mr. Jones, shouldn't we get out . . . all of us and leave the field to the callers? Pay for

the music and the hall and the caller's salary, of course, but just get the heck out and stop annoying him?" My answer to this query is, "Laudable . . . but, no."

I think the basic place of the dancer, indeed the basic *responsibility* is to keep the caller happy. Callers are not only delicate and rather frail but are extremely sensitive and subject to moodiness. There are several ways to circumvent this tendency to sullenness and I would like to outline the most important so that you too can become a useful member of your square dance community and a jovial little helper for your caller.

First, I think is the size of the dance. Most callers seem to prefer a large number of dancers to call to, just why this is so no one seems to know. Nevertheless it is apparent that the average caller will find true happiness only when a way is found to dance in layers, so that all that waste space between the dancers and the ceiling has been utilized. I have seen callers on the sidewalk outside forcing in the hundred and sixteenth dancer using a crowbar, into a hall originally intended to hold forty-eight girl scouts. Some callers find it almost impossible to call to anything less than six squares and often will sulk or flatly refuse to call. I have attended dances at which only five and half squares showed up and had the caller break down and sob into his microphone, rusting the delicate mechanism. A caller's effectiveness is multiplied in direct ratio to the number of squares in attendance. At the Diamond Jubilee in Santa Monica, where something more than 15,200 dancers were present, some of the callers had to be wrapped in wet sheets and packed in ice for forty-eight hours before they could descend from their ecstasy.

The basic responsibility of the dancer then is to maintain the size of his dance to the bursting point and his basic duty is *never* to be absent himself, to attend all of his club's dances



except in cases of absolute disability. This includes, but does not *necessarily*, broken bones in the hips or legs, major operations more grave than appendectomies, maternal confinement or kindred ailments. Pneumonia, once a valid excuse is, with the advent of the wonder drugs, no longer considered such. Nor is Asiatic Flu (the "Chinese break-down"). Even those pulmonary cases requiring oxygen treatment need no longer miss a dance and take a chance on wounding the caller's feelings. Very good portable oxygen tents are now available at a reasonable fee at any good medical supply house and even if you find that you must rest every third tip it is better far than not attending at all. If it seems difficult to you to get out of a hospital bed, hire an ambulance and an oxygen tent then think of yourself as the caller and how *you* would feel if someone failed to attend *your* dance on the flimsy pretext that he couldn't breathe.

The second basic in the care and keeping of callers is the use of applause. Callers thrive on applause. What tender young goat is to the Burmese tiger, applause is to the caller. What food is to some men, liquor to others and women to a fortunate few, applause is to the caller. They bask in it like the warm summer sun. They bask in it even when they know you don't mean it. Applause, applause, hypocritical or genuine, it's all one to the caller, you do not question the source of your blood transfusions. The square dance caller is undoubtedly the only gainfully employed human being in the United States who receives applause every seven minutes . . . and who would be surprised and insulted if he did not.

In the interest of science I instituted a survey recently to determine the facts about applause in square dancing and here are the findings:

At the end of the first tip an average male dancer applauds an average of fifteen times. His partner applauds ten times and a half, adding the one half after a hesitate to look around. Why this extra small clap I don't know.

At the end of the second tip of a square the applause is a little more vigorous and slightly longer; four extra hand-claps by the man, making nineteen . . . and the lady adds three making thirteen, adding the half again *after* the hesitate and then maybe a quarter clap, with another look around.

Therefore, in the two tips of an average square we get approximately 58 hand-claps from an average couple. Multiply this by the number of tips danced per evening and we find that this couple supplies 406 individual hand-claps. Again multiplying this by the number of people attending the dance, say eighty people and we get sixteen thousand, two hundred and forty individual units of applause per evening, not counting the round dances, which for some reason the caller gets applause too. Applause from the caller's wife, is really another subject, requiring an essay in itself.

The average caller at the average dance then is clapped for an average of 108 times a minute. In what other business can you be applauded 108 times a minute?

The above I would call absolute basic. Anything less than 16,000 units of applause and you may lose your caller, either by suicide or caller's disease, known medically as "callera."

Remember then: APPLAUSE IS MOTHER'S MILK TO THE CALLER.

My final point in the square dancer's part in square dancing is this: Make as few errors as possible. Try desperately not to make *any*. It unnerves callers terribly to have a dancer make a mistake, particularly right under his nose. It is offensive to a caller and should be avoided. If you feel an error coming on go to the back of the hall, or better yet get the — out of there. The caller's profession is a highly exacting one, requiring intense concentration and to be in the midst of a complicated call only to look down at a floor in which the symetry is disturbed by one imperfect square is terribly, terribly disturbing. I think it is up to the dancer to try to *anticipate* what the caller has on his mind, not to anticipate the call mind you, we *all* know better than that, but perhaps to bone up a bit on clairvoyance. It is unquestionably the dancer's responsibility to learn *all* the calls, new and old, and never, never to subject any caller to the indignity of a walk-through.

In summing it up then we find that the dancer's place in square dancing is, in a tiny way, important. He serves the part of a setting to a dazzling jewel. In this humble role he may be able to find a kind of queasy happiness.

Chuck Jones

PAGING THE ROUNDANCERS

THE Eberlings, who bring much charm and friendliness as well as skill to their round dancing, have been square-ing and rounding for approximately ten years. They have attended Pappy Shaw's institutes and Herb Greggerson's schools and served two years as Co-Chairmen of the Houston Couple Dance Festival, 3 years as Chairmen and are Chairmen-elect for the 1958 Couple Dance Festival, which has become so popular in the area.

Earl has served on the Houston Square Dance Council in various capacities for 8 years, currently acting as a District Representative. He also has been appointed by the Council to represent Houston's six round dance clubs.

The Eberlings spent 3 years on the teaching staff of Foot 'n' Fiddle Vacation Camp at Carizo Lodge in Ruidoso, N.M.; have appeared as instructors on local festival programs as well as other points in Texas, Louisiana and Oklahoma; have worked with the Houston school system instructing teachers in rounds suitable for school children.

Rio Round Dance Club in Houston is their "home" club, for which they instruct. Beginner classes are held several times a year for the purpose of increasing club membership. They also instruct and are members of Bellaire Square Dance Club and instruct rounds there.



Earl and Ouida Eberling, Houston, Texas

Earl and Ouida believe strongly that round dancing should be considered an integral part of the square dance picture and have worked towards that objective for many years.



ON THE COVER

"Happy New Year" is definitely the theme of Square Dance Parties this month so our artist contributes a pair of festive bells to ring out the glad tidings. The slogan comes from the recent workshop week-end sponsored by the European association of American Square Dance Clubs at Berchtesgaden in the beautiful Bavarian Alps.

The SQUARE OF THE MONTH

EIGHT CHAIN STAR

By Bob and Betty Bevan, Culver City, Calif.

**Four gents star across the town
Turn that girl with the left hand round
Face your corner, grand chain eight**

Grand Chain Eight: Face corner, right hand to corner, pull her by, left to next for a courtesy turn to face center.

**Right and left and turn 'em around
Gents star right three quarters round
Turn that girl with a left all round
Face your corner, grand chain eight
Right and left and turn 'em around
Gents star right across the set
Turn that girl you're not through yet
Face your corner once again
Right and left — left allemande
Right to your own go right and left grand.**

BOB BEVAN, a peppy, energetic individual, credits a lot to square dancing, including meeting his very lovely wife, Betty. Bob started calling when he was Commander of his Legion Post in West Los Angeles. His first class was a community project sponsored by the Legion. This was clear back in April, 1949. Within 2 years Bob was busy at the Legion Hall 3 nights a week and Saturday afternoons.

These Saturday afternoons have always been devoted to children's classes and Bob is one caller who has displayed a happy faculty of friendly control which has kept the small fry clustered around him and Betty. "We are proud," says Bob, "to have been able to teach hundreds of children a natural, courteous, fun association between boys and girls. One of our classes had an enrollment of 112 children from 8 to 10."



Bob Bevan, Culver City, Calif.

Red Ribbon Squares, Bob's oldest adult club, will celebrate its 7th anniversary this month. The Swingin' B's are next in age, with a 4th anniversary just past.

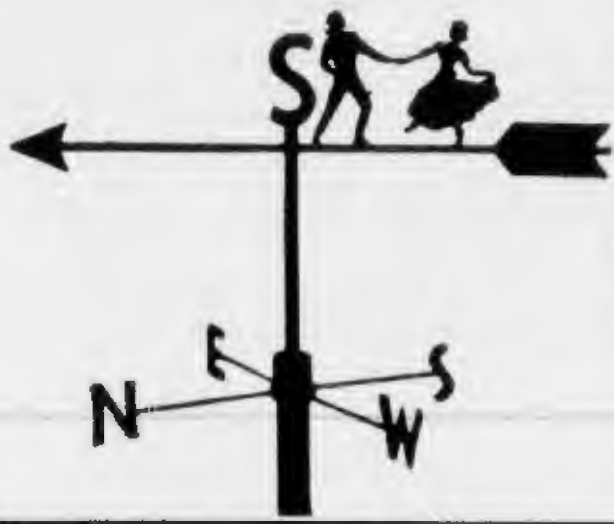
Twice each year Bob starts new adult beginner classes, usually in September and February. After 16 weeks of beginners' course, they have 8 weeks of intermediate training and the Bevans have averaged over 75% continuation into clubs or continued square dancing activity. The classes are always crowded, attesting to Bob's solid qualities as an instructor.

Bob has guest-called and done one-night stands throughout California and Arizona. He has called at the National and California State Conventions and many Association Round-Ups.

In the romance department, Bob met Betty at a beginner class in 1948. He realized she was the girl for him but had yet to sell Betty on the idea. This he did and they were married in 1951. "She compliments me when its due and *really* criticizes me when necesasry," Bob confides, and adds, "Believe me when I say an understanding and helpful wife is a caller's most wonderful and necessary asset."

Bob is a charter member and Past Secretary of the Square Dance Callers' Assn. of So. Calif.; charter member and Past President of Sets Out of Order Callers' Group; and member of the Central and Northern Calif. Callers' Associations.

The Bevans find square dancing and calling a sure way to meet delightful friends and hope to be at this for a long time to come.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Mississippi

Last summer a new club was organized in Hattiesburg. It is composed of faculty members and students of Mississippi Southern College and the townspeople. Officers are Maurice McWhorter, Lewis Baker, Mary Jane Loper. Jack Hull is the caller and the club name is Circle H. Meetings are held at 8 P.M. every Thursday evening on campus; visitors welcome.

Texas

Couple dancers from the south and midwest will assemble joyously on February 8 in Houston for the 6th Annual Shindig Devoted to Couple Dancing. To be held at Mason Park, the affair promises much, in attendance and in the featured leadership of the Manning Smiths, the Leonard Lees, the Manfred Holcks and the Roger Knapps. Earl Eberling and Leland Lawson are co-chairmen of the event and Earl may be reached at 3017 Jarrard St., Houston 5.

Tennessee

Memphis dancers are being treated to a delightful winter's program. The Memphis Callers' Workshop sponsored a nice New Year's Eve Dance in the Merchants' Bldg. on the Fairgrounds. By popular request Frank Lane is calling a return engagement on January 25 at the White Station Cafetorium; this is being sponsored by the Memphis Square Dancers' Assn. The annual March of Dimes Dance will be held on February 8 with Glynn Byrns from Little Rock doing the calling. Tennessee Twirlers Club will feature Joe Lewis on March 1. If you want to know more about any of these bang-up dances, write Ray Pennington, 3624 Bishops Bridge Road, Memphis 18.

Memphis Press-Scimitar did fine by a Sadie Hawkins Square Dance called for by Buzz Busby, colored pictures and everything. Forest Drive Squares were the club presenting this zany party and it was so much fun plans are a-foot to make it an annual thing.

Pennsylvania

Tom Hoffman is caller at the Danceland Ranch near Harrisburg. This spot is growing in popularity with area dancers. In January the Ranch is sponsoring a beginners' class. "Name" callers (don't all callers have names?) are featured periodically and in late January a March of Dimes dance will be given.

Mechanicsburg Squares is now three years old and upwards of 14 sets dance twice each month with Merve Spancake calling. The Russel Drawbaughs are sparkplugs for this group.

Another fast-growing club is the Senior Extension Club of Franklin Co. This is composed of over 100 young rural folks who dance 1st and 3rd Wednesdays in the Chambersburg Comm. Bldg.

Ohio

Cleveland has now given birth to the first Club Federation in Northern Ohio. This came to being last fall and is known as the Greater Cleveland Federation of Square Dance Clubs. Eleven clubs came in on the charter and temporary officers are Emery Devine, Glen Miller and Harold Neitzel. Big things are promised by this new and lusty child.

Arizona

Square-ers and round-ers will not want to miss the 10th Annual Southern Arizona Square Dance Festival on January 17-18 in Tucson. The Get-Acquainted Dance on Friday night will be at the Exposition Bldg., Pima Co. Fairgrounds, with music by Arizona Ranch Hands. Saturday's breakfast will be at the YMCA, followed by a Swap Shop and P.M. Workshops. You will "square" with Bill Castner; you will "round" with the Pewseys and Smithwicks from California. The Feature Festival Dance will be on Saturday night, with Pop Singer, approaching his 90th birthday, leading the Grand March as Honorary Chairman. For more info, you are invited to write Howard Senesac, Rt. 1, Box 610, Tucson.

Massachusetts

Pioneer Valley Square Dance Club in Westfield has been active for almost two years and has a 90-couple membership. A new class is in process now which will doubtless introduce new members to the club. Home base for the club, on 1st and 3rd Saturdays, is the new Northside Elementary School, and caller is Willie Jenkins.

The Eastern District Square and Round Dance Association made its bow on October 27 at Bay Path Barn near Worcester, when 150 delegates representing 32 area clubs voted for organization and elected as officers: President, John Kobrock; Veep, Ralph French; Treas., Jack Hill; Exec. Sec., Edith Murphy; Rec. Sec., Barbara Davis. Reasons for the formation of EDSARDA are: to help member clubs promote, organize, operate and finance club activities by serving as an information source; to act as public relations agent in presenting the best of square dancing to a larger portion of the public; to act as clearing-house on activities of member clubs and thus make for better coordination; to foster square dancing.

Virginia

Dixie-Twirlers of Arlington will hold their Valentine Dance on Feb. 15 in McLean. Chip Hendricksen of Long Island, who made a hit at the Atlantic Convention, is being imported so that the folks can hear him again. Howard Williams is Reservation Chairman.

New Mexico

The Central District of the New Mexico Square Dancers' Assn. will sponsor the 1st Annual Sage and Sun Square Dance Jamboree (we *like* the title!) on January 25 in Albuquerque's new \$2,000,000.00 Civic Auditorium. Square dancers and callers will be present from surrounding states as well as New Mexico. A workshop will begin at 1:30 P.M. Dancing starts at 8 P.M. A buffet supper and after-party dance will be held at the Hilton Hotel. Write Tex Yates, 1701 Utah St., N.E., Albuquerque.

A new and very active club in Albuquerque is the Allemanders. They often feature out-of-area callers such as Harold Newsom from El Paso. Callers and dancers visiting the city are invited to telephone Jim Franklin at ALpine 6-7173.

Bill and Ethel Pabst are pioneering some square-ing at the Service Club, Holloman AFB, on Thursday night. For more info, call Miss Hughey or Miss Hall at HAFB Ext. 6466.

Oregon

On November 9, Bill and Irene Cyphert, callers for Willmalane Club of Springfield, and five squares of dancers journeyed to Albany to dance with the Circle 8 Club. It was a most successful liaison and may be repeated.

For several months the standardization committee of the Oregon Federation of Square Dance Clubs has been working on a booklet to be called, "Square Dancing and Rounds — Oregon Style." Mrs. Fay Gerber, head of the committee, announced its readiness for printing in November. It will sell for \$1.00 per copy; will explain basic movements.

Frank and Flora Thomas of Tillamook have recently been appointed as editors of the Oregon Federation News, published each month, which gives news of the seven area councils.

California

Debonaires of Long Beach went Polynesian for one of their fall parties. A luau served native style, decorations, music, etc., all added to the romantic theme . . . Young at Harts gave a Square Crow Party and guests came attired accordingly. Dud Frankeberger is caller.

Eight O'Clock Squares enjoyed a return engagement of Ed Gilmore in North Hollywood. New officers of this club are the Frank Bates', Morrie Wares', Al Fergusons, Rick Riccitellis and Bud Bennetts . . . Swingin' B's went beach picnicing at Playa del Rey followed by a potluck supper at Kay Murray's Aquatic School; a Patio Hot Dog Supper; and a trip up to the mountains at Idyllwild. Busy people.

Flyin' Squares of Cupertino were real glad to welcome home their caller, Johnny Barbour, (and his taw, Mary Ann) after an absence of 11 weeks. The club meets at K-5 Barn . . . Bill Elliott and Arnie Kronenberger were December callers for Satins & Spurs which club now dances 1st and 3rd Saturdays at Van Nuys-Sherman Oaks Playground.

San Diego can take a bow for another fine Fiesta. Those folks know their hospitality and make dancers want to come back again and again. 3000 paid registrants prove it . . . Paws & Taws of Whittier held their 4th Anniversary Dance at Sunny Hills November 22, with some 100 squares present to dance to Joe Lewis' scintillating delivery. Marvin Watson and Hal Garrison were hard-working committee chairmen for this one.

TONIGHT'S THE NIGHT

By Earl and Ouida Eberling, Houston, Texas

Record: Col. 40893

Position: Facing, both hands joined **Footwork:** Opposite, directions for M

Introduction: Four meas. — wait (Dance starts with vocal)

1-4 Face-To-Face; Back-To-Back; Face-To-Face; And On Around;

M's back to COH, facing partner, both hands joined, step to side in LOD on L, close R to L, step to side on L, brush R/lift, drop lead hands and pivot to a back-to-back pos, M's R & W's L hands still joined; in back-to-back pos — repeat side, close, side, brush in LOD & pivot IN to face partner again (M turns R-face, W L-face); release M's R, W's L, hands & continue momentum of turn towards RLOD & on around with a step, close, step, brush to face partner again, join both hands.

5-8 Side, Close, Side, Brush; Cross Over, 2, 3, Brush; Back Away, 2, 3, Brush; Together, 2, 3, Brush;

Step to side in LOD on L, close R, step to side (or slightly backward) on L, brush; drop lead hands (M's L & W's R) & change sides by W crossing under her L & M's R hands, making a L-face ½ turn with a step, close, step, brush, & M walking CW in back of and to outside with a step, close, step, brush, turning to face COH; drop hands & back away from partner with a back, close, back, brush; move towards partner with a fwd; close, fwd, brush, join both hands.

9-12 Repeat Meas 5-8 starting L in RLOD, and ending in CLOSED DANCE POS.

13-16 Two-Step Turn; Two-Step Turn; Twirl, —, 2, —; 3, —, 4, —;

Two slow turning two-steps, making one turn; W twirls R-face twice (or once if preferred) in 4 slow steps, under her R & M's L arm, while M walks fwd 4 slow steps, end with partners facing, M's back to COH, both hands joined.

17-20 Side, Close, Cross; Side, Close, Cross; Turn Away, 2, 3, Brush; Together, 2, 3, Brush;

Facing partner, both hands joined, step to side in LOD on L, close R to L, taking weight, cross L over R towards RLOD (both cross in); repeat stepping first RLOD on R; turn away from partner (M L-face, W R-face) & on around to face partner with a step, close, step, brush; step, close, step, brush.

21-24 Repeat Meas 17-20, ending in R-HAND STAR POSITION.

25-28 Star, 2, 3, Brush; Star, 2, 3, Brush; Back Under, 2, 3, Brush; Together, 2, 3, Brush;

In R-hand star position, star around CW just HALF-WAY with a step, close, step, brush; step, close, step, brush (taking small steps) (M now on outside facing RLOD, W on inside facing LOD); keeping R hands joined, W makes ¼ L-face turn to face COH momentarily & then backs under joined hands, while M walks around her still moving CW with a step, close, step, brush, to end W on outside, M on inside slightly apart, hands still joined; step, close, step, brush together, release R hands & take CLOSED POSITION.

29-32 Two-Step Turn; Two-Step Turn; Twirl, —, 2, —; 3, —, 4, —;

One turn in two slow two-steps, twirl W twice (or once) in 4 slow steps, while M walks forward in 4 slow steps.

Dance routine total of three times.

Ending.

1-4 Face-To-Face; Back-To-Back; Twirl, —; 2, —; Bow;

Repeat meas 1-2; W twirls L-face (Reverse Twirl) in 2 slow steps under her L, M's R arms, while M takes 2 slow (short) steps fwd; BOW quickly on the extra count.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JANUARY, 1958

DIZZY ALAMO

By Fred Applegate, Lemon Grove, California

Head ladies chain, don't take all night
Same two ladies chain to the right
First and third, go half square through
U turn back, all double pass through
First couple left, second couple right
Two ladies chain with all your might
Now chain 'em back, Alamo style

Dixie Alamo is done with the ladies going through as in a regular dixie chain, but the gents hold on tight to the lady's left hand and meet in the center with a right hand for an Alamo style line of four, as in Riptide.

Gents in the middle, balance awhile
Swing by the left, Dixie chain

same four

On to the next, two ladies chain
Chain 'em back, Alamo style
Gents in the middle, balance awhile
Swing by the left, Dixie chain
On to the next, two ladies chain
Turn 'em then, cross trail through
Find your corner, left allemande
Partner right, go right and left grand.

HOOD'S TWISTER

By Robert P. Hood, Amory, Mississippi

Walk around your corner maid
Take your partner and promenade
Promenade around, don't slow down
First and third wheel around
Right and left thru with the couple you found
Box the gnat right across from you
Face your own, right and left thru

Using lady on right, after facing partner, for new partner

Arch in the middle, outside under
Circle up four in the middle of the floor
One full turn, then no more
Pass thru — circle up four with the outside two
Half way around, don't you blunder
Inside arch, outside under
Pass thru — right and left thru with outside two
Box the gnat across from you
Face your own

Using girl on right as new partner

Crosstrail thru but you turn back
Now pass thru
Go on to next and circle up four
Side gents break and make a line
Forward and back with the ladies fair
Dixie chain across the square
Lady turn left, gent turn right
Meet your corner; left allemande
Here we go — right and left grand.

Orig. partner

LINE GAUGE

By Floyd Criger, San Lorenzo, Calif.

One and three bow and swing
Chain your gals to the right of the ring
Heads promenade, go half way
Two and four half sashay
Head ladies chain across the town
Same ladies chain three-quarters 'round
That gent will turn you three in line
Forward six and back with you
Lonesome gents pass thru
Turn right around one
Into the middle U-turn back
Allemande, left, etc.

MOFFITT'S MANEUVERS

By Max Moffitt, Jerome, Idaho

First and third with a half sashay
Into the middle and back that way
Go forward again and box the gnat
Pass thru the other way back
Gonna split the ring go around one
Put the lady in the lead for a dixie chain
Lady goes left, Gent goes right
Around one don't take all night
Down the middle, dixie chain
Lady goes right, Gent goes left
Around one and line up four
Go forward eight and back with you
Center four go Square thru
It's Right, Left, Right, Left, you do
Separate go around two
Now down the center, Cross trail
Left allemande . . .

SQUARE CROW SCRAMBLE

By Bill Castner, Pleasant Hill, Calif.

One and three swing and sway
Two and four ladies chain
Finish it off with a half sashay
Circle eight while you're that way
All four ladies forward and back
**Now pass thru go 'round just one
Into the middle cross trail thru
U-turn back do a right and left thru (I hope)
Same two do a Dixie Chain

Lady taking lady's part goes first

First lady left, second lady right
Allemande left.

OR:

Two and four right and left thru
One and three ladies chain
Finish it off with a half sashay
Circle eight while you're that way
All four men go forward and back

Continue from **, substituting man for lady.

NOTE: This stuff is strictly for laughs — but of course!

LEFT SQUARE THRU, BREAK #5

By Bill Castner, Alameda, California

Head two couples lead to the right
Circle four with all your might
Head gents break and make your line
Go forward up and back in time
Forward again — left square thru
Go left, right, left you do
Right to partner pull her by, Allemande left, etc.

LET ONE GO BY

By George Elliott, Van Nuys, Calif.

Gents to the center back to the bar
Gals to the middle with a right hand star
One full turn and don't fall down
Pick up your own with an arm around
Star promenade go round the town
Gents roll back let one go by
And star promenade with the next sweetie pie
Now rollaway with a half sashay
Gents star right in the same old way
Gals roll back let one go by
And star promenade with the next old guy
Spread that star away out wide
The gals duck under the gents right side
Let one go by, Allemande left the next you meet
A right and left grand go down the street
Hand over hand to where she's at
Meet that gal and box the gnat
Same girl box the flea like a left allemande
Right to your own go right and left grand.

KATY'S TWO STEP

By Bob and Helen Smithwick, La Jolla, Calif.

Record: MacGregor 807

Position: Vars.

Footwork: Same throughout

PART A

Measures

1-4 Walk, 2; Step/Close, Step; Walk, 2;
Step/Close, Step;

In Vars. pos, starting on the L ft for both, walk fwd LOD two slow steps; do one two-step; walk fwd two slow steps; do one two-step.

5-8 Wheel Right Two-Step; Wheel Right Two-Step; Wheel Left Two-Step; Wheel Left Two-Step;

Starting on the L ft, do two right face, wheeling two-steps to end with the M on the outside of circle, do two L face wheeling two-steps to end with the M on the inside of circle.

9-16 Repeat meas 1-8.

PART B

17-20 Side, Behind; Side, Brush; Side, Behind; Side, Touch;

In vars. pos do a grapevine into the COH; then grapevine back out twd the wall.

21-24 Two Step; Two Step; Twirl, 2; 3, 4;

Do two two-steps fwd LOD, then as the W makes two complete turns under M's R and her R hand, the M walks fwd 4 steps.

25-32 Repeat meas 17-32.

Dance is done $3\frac{3}{4}$ times, ending on meas 24.

Change hands and acknowledge.

THREE-QUARTER ROUTE

By Chip Hendrickson, Oceanside, N.Y.

Four ladies chain, here's what you do
Turn 'em round and back with you
Chain them home with all your might
Head two ladies chain to the right
Chain 'em right and turn once more
Head couples right and circle four
Circle four you're doin' fine
Head gents break, stand four in line
Forward eight and back with you
Forward again, right and left thru
Right and left thru across the floor
With opposites, circle four
Half-way round and a quarter more
Then dive to the middle and circle four

A $\frac{3}{4}$ circle, ending with original side gents and new partner with their backs to center, head gents and new partner facing in.

Once around, here's what you do
Face the middle and pass thru
Split the outside, around just one
Line up four and hit it son
Forward eight and back with you
Forward again and pass thru
Pass thru and U-turn back
Right and left thru across the track
Turn around and make your line
Go forward eight and back in time
Forward again and pass thru
The girls go left, go by one man
Allemande left and a right and left grand
Grand right and left, etc.

Original partner.

'ROUND THE LADY

By Ruth Graham, Castro Valley, Calif.

First and third right and left thru
Side ladies chain now just you two
Four ladies chain three-quarters 'round
Turn 'em boys as they come down
Heads pass thru and turn right
Single file go 'round one
Dixie chain across the set
Lady 'round the lady, Gent around the gent
Then Gent around the lady, Lady 'round the gent
Down the center right and left thru
Turn 'em around and Cross trail back
Around one and box the gnat
Behind that couple stand
Forward eight and back that way
Inside couples half sashay
Forward eight and back you sail
Double pass thru then cross trail
Join your hands circle 'round the land
Whirlaway to a right and left grand.

BREAK

By Gordon Blaum, Miami, Florida

Head two couple go forward and back
Square thru three-quarters around
Right, left, right, separate around one
Stand four in line you're on the run
Forward eight and back with you
Now pass thru turn left single file
Gents turn around for a dixie grand
Right, left, right, pull her by
Allemande left with your left hand . . .

SUMMER SAUNTER

By Mary and Bill Lynn, St. Louis, Missouri

Record: Kapp K 186 X "Every Little Movement"
(Speed record slightly)

Position: Open.

Footwork: Opposite, direction to Man.

Introduction: Two Measures.

Meas. **INTRODUCTION**

- 1 Step, Point, —, —;**
Step away from partner on L, point in slightly to partner, hold;
- 2 Step, Close, Dip, —;**
Step toward partner on R, close with L, assume closed position, dip back on R in RLOD — (Lady dip forward on L — hold); Maneuver to semi-closed position, both facing LOD.

PATTERN

- 1-2 Walk Forward, 2, Rock, Rock; Side, Behind, Side, Front;**
Walk forward on L, R, and rock forward and back, L, R; Grapevine LOD, step to side with L, behind R, side L and cross in front R; (Lady does a 2 step R face twirl under M's L hand. Step to side with R and cross in front with L). Do not join trailing hands.
- 3-4 Side, Behind, Side, Behind; Turn Away, 2, 3, 4;**
Leading hands joined step to side L, behind R, side L, behind R, in a cutting movement. Turn away with 4 walking steps, L, R, L, R, ending in semi-closed position.
- 5-8 Repeat Meas. 1-4**
- 9-12 Walk Forward, 2, Fwd, Close; Cross, Flare, Step, Touch; Walk Forward, 2, Fwd, Close; Cross, Flare, Step, Touch;**
Walk forward 2, L, R, step forward on L and close R, facing partner cross L over R and swing R from behind L around and through, step on R and touch L to side of R. REPEAT.
- 13-14 Walk, 2, 3, Touch; Star, 2, Turn, Touch;**
Man does 2 walks in place L, R, as he crosses Lady over to COH. Step forward L, touch R; (Lady does 1/4 R face turn to join in L hand star with step R, touch L). In L hand star step R, L, R, touch L. Man turning into face LOD joining inside hand of Lady. (Lady does 2 walks L, R, in L star and spot turns L face, step L, step R/L, (S, Q, Q) to join man in open position.
- 15-16 Walk, 2, Side, Point (or Pas de Basque away); Side, Close, Dip, (Corte Dip)—;**
In LOD walk 2, step to side with L, point R; Repeat Measure 2 of Introduction.
- Ending**
- 1-2 Cross, 2, 3, Touch; Side, —, Draw, —; Side, —, Touch, —; Honor, —, —, —;**
Man crosses L over to COH as in Meas. 13 to face (L hand California Whirl). Both hands joined. Side with R, draw L, side with R touch L; step back away from partner on L, extend R slightly in an honor. Dance repeats three times with ending as indicated.

HALF SQUARED

By George F. Schrader, Richmond, Calif.

One and three bow and swing
Promenade the outside ring
All the way 'round go two by two
Two and Four right and left through
One and three half square through
Right and left that's what you do
Box the gnat with the outside two
Face a new gal right and left through
Box the gnat across from you
With the lady on the left, left allemande, etc.

WILSON'S WINGDING

By Fred Wilson, New Westminster, B.C.

First and third bow and swing
Up to the middle and back again
Forward again go square thru
By using the line
FORWARD AGAIN WITH A FULL SQUARE THRU
you can eliminate the directions for a square thru

A right, left, and a right you do
A left to your own and pull her thru
A right to your corner
With a full turn around
Make a wrong way thar as you come down
Spread that star but not too much
Box the gnat and throw in the clutch
Twice around on the heel and toe
Same girl with a right elbow go all the way around
Gents star left to the opposite dears
For a wagon wheel but strip the gears
Catch her by the left for a do paso
Corner right and around you go
Back to her for an allemande thar
And you back right up in a backhand star
Shoot that star go all the way around
A right to the corner pull her by
Allemande left with the girl you meet
A right and left grand go down the street

DIZ-WIZ

By Dan Weigle, Wiesbaden, Germany

1 and 3 go forward and back,
Forward again, cross trail, U turn back.
Pass thru, split the ring, around two,
And four in line you stand.
Forward eight and eight fall back,
Forward again box the gnat.
Right and left thru the other way back.
Join hands, spread out wide,
Susie Q with all your might.
Opposite lady right hand round,
Pardner left, left hand round.
Opposite right around you go,
Pardner left don't be slow.
Then form those lines of four
(same lines)
Center four go forward and back,
Forward again, pass thru, turn back.
Opposite lady box the gnat,
Face the middle, cross trail.
There's your corner, left allemande.
Pardner right, right and left grand.

HULA TWO-STEP

By Larry Ward, Hawthorne, California

Record: "Hula Love," Roulette 12058

Position: Open, facing LOD.

Footwork: Opposite throughout. Directions are for Man.

Measures

Introduction

1-4 Wait, 2; 3, 4; Turn Away, 2; 3, 4;

Part A

1-4 Walk, Walk; Fwd Two-Step; Walk, Walk; Fwd Two-Step;

The forward two-steps are in a rocking rhythm, knees slightly relaxed.

5-8 Two-Step; Two-Step; Two-Step; Step, Step, Step, —;

M facing W raises right arm progressing with three rocking two-steps to outside of W passing left shoulders as W passes to the inside of M, both face RLOD and in place do a step, step, step (these two-steps are almost in place).

9-16 Repeat Meas. 1-8 in RLOD

Break

1-2 Turn Away, 2; 3, 4;

Part B

17-20 Slap, Clap; Two-Step; Slap, Clap, Two-Step;

In open pos facing LOD, no hands joined, both slap your knees, clap your hands and going away from each other do a side, close, step, then slap, clap and do a side, close, step towards partner to closed pos.

21-24 Turn Two-Step; Turn Two-Step; Turn Two-Step; Turn Two-Step;

Do four turning two-steps progressing in LOD, end in open pos facing LOD.

25-32 Repeat Meas. 17-24 again in LOD.

Tag

1-4 Slap, Clap; Two-Step; Slap, Clap; Two-Step;

5-8 Turn Away, 2; 3, 4; Twirl, 2; 3, Touch (Bow);

After you turn away from each other in four steps, join M and W right hands, M moves to LOD with a walk, 2; 3, touch as W makes a R-face twirl, 2; 3, touch. Bow on touch.

Note: Break comes right after Meas. 16. Go twice through the dance and the third time through there is no break.

BREAK

By Mel Stricklett, Portland, Oregon

Side two couples bow and swing

Chain your gals in the center of the ring

Head two couples right and left thru

Turn the gals and chain 'em too

Turn 'em boys go two by two

Now into the center and back with you

Now pass thru and split the land

Behind those side two couples stand

Forward eight and back to the world

Center four California Twirl

There's your corner allemande left, etc.

UNSCRAMBLE

By Bill Hansen, West Covina, California

1st & 3rd right and left thru

Do a full turn around and facing out

Separate and around one I shout

Into the middle a right and left thru

Full turn around to the outside two

Right and left thru, go two by two

Dive to the middle and box the gnat

Face the middle with a right and left thru

Full turn around and facing out

Separate and around one

Into the middle a right and left thru

Full turn around to the outside two

Right and left thru it's two by two

Duck to the middle and pass thru

Allemande left.

GENTS DIXIE CHAIN

By Robert P. Hood, Amory, Miss.

First and third half-sashay

Lead out to the right in the same old way

Circle up four, you're doing fine

Gentlemen break to a four in line

Forward eight and back right out

Centers arch, the gents duck out

Go around one, down the middle have a little fun

Crosstrail thru around just one

Now pass thru, turn to the right in single file

Around just one; dixie chain down the middle awhile

First gent left; next gent right

Go around one

Crosstrail thru to a left allemande

Here we go — right and left grand

Meet your partner, promenade around

Don't slow down

One and three wheel around

Circle up four with the couple you found

Head gents break and form a line

Forward eight and back that way

Whirl away with a half-sashay

Box the gnat across the way

Cross trail back to a left allemande

Partner right, a right and left grand.

Orig. partner

TURNPIKE INTERCHANGE

By Don Anderson, Concord, Calif.

One and three bow and swing

Chain those gals across the ring

Lead to the right you're doing fine

Lady 'round the lady, gent mark time

Now circle half don't you blunder

Inside arch, outside under

Circle four in the middle of the floor

Once around don't be late

Calif. Twirl (Frontier Whirl) then separate

Go 'round one you're not thru yet

Pass thru across the set

Gents turn back follow your pet

Around one for a Dixie Chain

Lady go left, gent go right

Allemande left, etc.



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FORWARD or BACK?

By Emmette Wallace,
Pasadena, Texas

"THAT which does not move forward regresses."

Those who find interest only in creating or doing something new frequently explain their avid quest for something to add to the already complex square dance structure by quoting the above line, which they believe to be an irrefutable maxim. The fallacy in their logic is not in the maxim but in its application.

There are many pastimes which are widely popular, have been for generations and are still growing in popularity, that have changed very little over the years. Examples: bowling, billiards, baseball, bridge.

Changes which occur naturally because of sound and appealing ideas are often healthy if they do not come too rapidly. Changes which are "forced", which come from creating a new thing because someone feels a change must be made to prevent square dancing from fading away, are seldom healthy.

The continued existence and popularity of a pastime depends on its intrinsic ability to provide pleasure — not on constant change. A pastime may progress without changing basics.

The speed with which a pastime changes is critical. If, each time you went to bowl, there were several new rules for that particular alley; or, if each month you had to learn a new set of bridge rules, the popularity of these pastimes would probably diminish. Many people do not have the time, inclination, energy or ability to keep up. When a hobby becomes work, many of us are inclined to drop it.

Lots of groups demand something new at every dance and seldom do we attend a dance without encountering something new and non-directive. BASICS are *not* directive. Allemande Left means nothing until it is explained. Without debating whether they *are* basic, no one can do a Dixie Chain, Cross Trail or California Twirl without being taught. The sheer weight

of having to keep *learning* to dance will discourage many.

Square dancing cannot continue to grow solely on the efforts of the eager beaver dancer who cannot enjoy dancing for its pleasure but must have something NEW to spur his jaded appetite.

A plea for simple dances only? NO! There was a time when you could go to a few dances as a spectator and then dance with the best — by being Couple Four most of the time. The increasing complexity of square dancing (and the intensity of feeling towards those who made mistakes by some who had learned the basic movements) led dancers to start giving their friends a few lessons at home before exposing them to a real dance. These lessons soon became formal and five were needed, then ten, and now you frequently find second and third "advanced" courses of ten lessons or more.

It is discouraging to one who wants to join his neighbor's club to find that he must take ten lessons, dance as beginner and intermediate and then take ten more lessons before he will be acceptable.

What chance has a wife who wants to persuade her husband (who had rather bowl) to tackle such a formidable schedule in order to take her to an occasional dance? Biographical sketches of many outstanding square dancing couples show that one of them had to be almost dragged to the first dance. No doubt there were as many who resisted the pressure to attempt such an obstacle course. How many of us now dancing, if we knew nothing of square dancing or its pleasures, could be persuaded to start learning? Twenty plus lessons and six months to two years just to learn how!

If new basics and tricks continue to be added, square dancing can quickly be annihilated. Don't stop dancing hash and breaks, don't go back to dancing only visiting couple figures, don't refuse to learn a new basic or figure, or break BUT — when you consider creating something new or introducing something new to a group, be sure it is not just a thrill-of-the-moment thing adding another unnecessary intricacy but is basically sound and comfortable and a true contribution to square dancing.

Don't try to secure progress by change alone. It's an impossible accomplishment.

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too.

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HOSPITALITY COMMITTEE

By Lillian Buysens, Saginaw, Mich.

There is no reason, in any season
Why someone shouldn't be right at that door.
Handing out name-tags and shaking hands,
With everyone who glides 'cross the floor.
Besides that, it's fun to greet everyone
Of those square dancers, friendly and nice.
To stand at that door is not just a chore
But a privilege no one should miss.

"THE BOARD"

By Lillian Buysens, Saginaw, Mich.

Board members are such funny people,
Always changing rules and such.
Sometimes coming up with something,
That doesn't seem to amount to much.
We know they strive to improve it all,
With meetings and gab-fests galore,
But they sometimes give out with the chatter
Until one wants to run out the door!
Board members are such funny people,
Never doing what *we* would do.
But I wouldn't want to be in *their* boots
Trying to please *us all*, would you?

NEW MANUAL READY

The Training Committee of the Square
Dance Callers Association of Southern Cali-
fornia is announcing the Second Edition of
the Training Manual for use with beginner
Square Dance classes. Extension of the Course
of Study from a fifteen to a twenty week's
course, with some revisions and refinements,
the inclusion of Standardization of figures used
in the course, and a rewritten section on P A
systems, are the major changes in the new
Edition. Copies at two dollars each will be
available after January first, from Bill Seibert,
Secretary, 307 So. Akeley, Glendora, California.



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WUPS! SORRY, AL!

An important name inadvertently left off the roster of callers for the Atlantic Convention in Washington, D.C., in our report on this gala, was that of Al Brundage from Connecticut, who did indeed contribute a large portion of talent and charm to the occasion. Our apologies to Al, who always seems to do a tip-top job wherever he appears.

FIFTH CALIFORNIA CONVENTION

Very good news. "Powers that be" directing the 5th Annual California Square Dance Convention have been successful in securing space in the Holidayland section of the fabulous Disneyland in Anaheim, California, for the 1958 affair. The dates will be April 11, 12 and 13, so Californians and guests, mark your calendars! You won't want to miss this "special."

The large dance area is being re-surfaced with a new topping which has been tested and found to be most satisfactory. Admission charges will be \$1.50 per person and will include admission to Disneyland as well as to the Convention. Square dancers will also receive 10% discount on all "ride" books.

Dan Bontems and Kenny Thornton, Co-Chairmen of the Convention, announce the following committee appointments: Registration, Barney Bares; Housing, Dick Johnson; Reception, Rollie Roberts; Luncheon, Dottie Johnson; Round Dancing, Charlie Smith; Program, Ray Cox; Panels, John Fogg; Decorations, Kitty O'Toole; Workshops, Jack White; Grand Marches, Harvey Binder; After Parties, Urb Tretter; Treas., Paul Rainwater; Advisory, Harley Smith and Frank Hamilton; Advertising, Bill Woods.

Registration forms may be obtained from your association or write Barney Bares, 1833 So. Ninth St., Alhambra, Calif.

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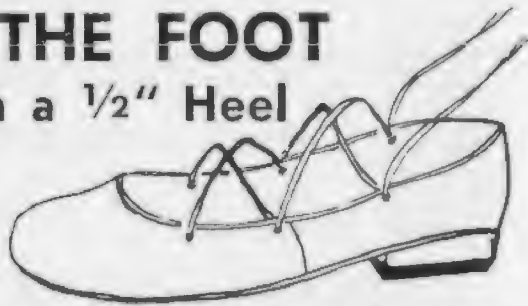
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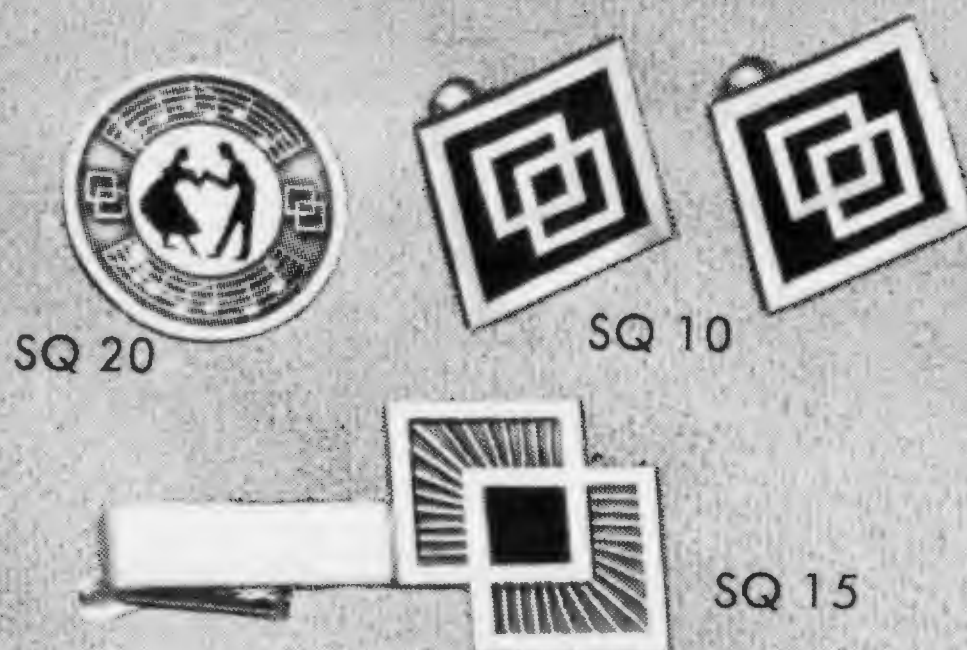
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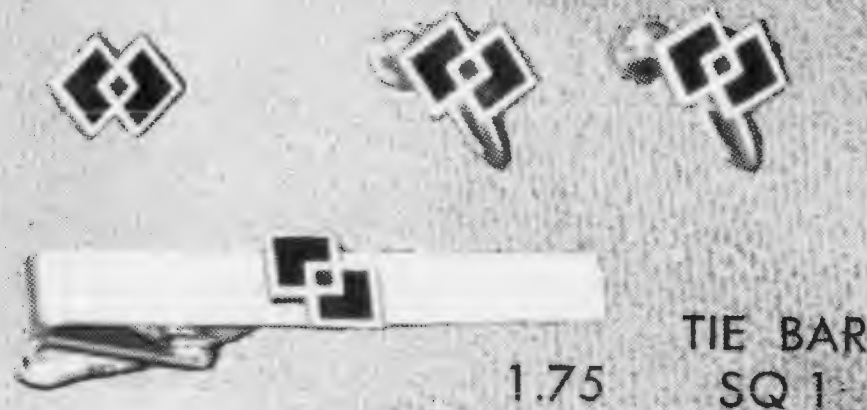
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CATALOG

SQUARE and ROUND DANCE RECORDS

This listing—the field's authoritative reference work—is sold only through dealers. It aims to list every available square dance record, also records for all round dances now or recently done in square dance groups. Frequent publication is planned. Please tell us of any errors or omissions noted.

Retail buyers: please express your appreciation for the convenience of this catalog by patronizing the dealer from whom you obtained it; he has a good selection of the records herein and can get most others for you.

Dealers: write for bulk-sale proposition (no single copies sold by us). Published for the trade by the Square Dance Wholesale Co., Summerland, Calif.

Only 78-r.p.m. (and a very few 33-r.p.m.) records are listed in this issue; the relatively few 45-r.p.m. and other 33-r.p.m. records in this field will be added in an early issue if demand warrants.

Sample pages

Prices listed herein apply only to the record log (other records even on the same label prices); they are suggested retail prices for sale (including federal excise tax but no local subject to change without notice; every effort

responsibility for occasional

charge extra for handling

cost or which is high in relation

to most records.

ALAMAR Records

10-inch, 78 r.p.m.,

1000 & 3000—\$1.25, 2000—\$1.45

Hoedowns (instrumental)

- Ala-2104 Bird Cage Reel (G)—Eight Ball Riley (G).....m-Pioneers
Ala-2105 Miss McLeod's Reel (A)—Washin' Day (A).....m-Funstitutors

Singing Square Dances (with or without calls)

(records below are without calls except where caller is named)

- Ala-1101* Best Things in Life are Free—Boomps-a-Tulip!
(When you wore a tulip).....m-Funstitutors; c-Al Brundage
Ala-1102* Oh You Beautiful Doll—Yellow Rose of Texas.....m-Funstitutors;
c-Al Brundage, Dad Brundage
Ala-1103* Those Wedding Bells are Breaking up that Old Gang
of Mine—Little Old Log Cabin in the Lane.....m-Funstitutors;
c-Al Brundage
Ala-2101* Best Things in Life are Free—Boomps-a-Tulip!
(When you wore a tulip).....m-Funstitutors
Ala-2102* Oh You Beautiful Doll—Yellow Rose of Texas.....m-Funstitutors
Ala-2103* Those Wedding Bells are Breaking up That Old Gang
of Mine—Little Old Log Cabin in the Lane.....m-Funstitutors

Round Dances

- Ala-3101* The Floradora—Sunrise Capers (World is waiting for
the sunrise).....m-Funstitutors

AQUA Records

10-inch, 78 r.p.m., \$1.25

Patter Dances (with calls)

- Aqua-101* Aqua Barn Spin (Evergreen Breakdown (G)....m-Cascade Hillbillies;
one side with calls by Joe Hall

- Aqua-104* Catchy Breaks (Cackling Hen) (A).....m-Cascade Hillbillies;
one side with calls by Joe Hall
Aqua-501* Gents Cross Over—Let the Sunshine In (ssd)....c-Heber Shoemaker
Aqua-601* Heber's Hash—Hot Hoedown....m-Eddie "K"; c-Heber Shoemaker

Hoedowns (instrumental)

- Aqua-101* Evergreen Breakdown (G)—Aqua Barn Spin (pat).....
.....m-Cascade Hillbillies; 2nd side with calls by Joe Hall
Aqua-104* Cackling Hen (A)—Catchy Breaks (pat).....m-Cascade Hillbillies;
2nd side with calls by Joe Hall
Aqua-301 Evergreen Breakdown (G)—Cackling Hen (A)....m-Cascade Hillbillies
Aqua-302 Reseda Blister (D)—Boil the Cabbage (A)....m-Cascade Hillbillies
Aqua-303 Clark County Rag (D)—Jackson's Breakdown (D)....m-Eddie "K"
Aqua-304 Money Musk (A)—Rubber Dolly (A).....m-Eddie "K"
Aqua-305 Vodka Jitters (E)—Old Dan Tucker (C).....m-Eddie "K"
Aqua-306 Hell Against the Barn Door (D)—Hoquiam Hop.....m-Eddie "K"
Aqua-307 Up Jumped the Devil (G)—Montreal Breakdown (C).....
.....m-Northwest Wranglers
Aqua-308 Raggedy Ann (A)—Upside Down Reel (D)....Northwest Wranglers
Aqua-309 Johnny Hanlon's Breakdown (D)—Crooked Stovepipe (G).....
.....m-Northwest Wranglers
Aqua-310 Bowing the Strings (A)—Whaelon's Breaklow (C).....
.....m-Northwest Wranglers
Aqua-401 Salty Dog Rag (G)—Let the Sunshhine In (ssd).....m-Eddie "K"

Singing Square Dances (with or without calls)

(records below are without calls except where caller is named)

- Aqua-102* Goin' Home to Julie (A).....m-Cascade Hillbillies;
one side with calls by Joe Hall
Aqua-103* Gal from Tennessee (C).....m-Cascade Hillbillies;
one side with calls by Joe Hall
Aqua-105* Ricochet Romance (D).....m-Cascade Hillbillies;
one side with calls by Joe Hall
Aqua-106* That's Where my Money Goes (F).....m-Cascade Hillbillies;
one side with calls by Joe Hall
Aqua-107* When the Work's all Done this Fall (F).....m-Cascade Hillbillies;
one side with calls by Joe Kuntz
Aqua-108* Across the Alley from the Alamo (F)....m-Morrison's Orchestra
one side with calls by Doris Garrett
Aqua-109* Beyond the Blue (Ab).....m-Eddie "K";
one side with calls by Jack Riley
Aqua-110* Country Style (A)....m-Eddie "K"; one side with calls by Joe Hall
Aqua-401* Let the Sunshine In—Salty Dog Rag (hd-G).....m-Eddie "K"

*with printed call sheet or instructions

m-musician

c-caller

Aqua-402* Medley of Favorites—Davy Crockett.....m-Eddie "K"
 Aqua-403* Long Way to Tipperary—De Camptown Races.....m-Eddie "K"
 Aqua-501* Let the Sunshine In—Gents Cross Over (pat)...c-Heber Shohemaker
 Aqua-502* Medley of Favorites—Davy Crockett.....c-Bill Rehman
 Aqua-503* Long Way to Tipperary—De Camptown Races.....c-Joe Kuntz

Round Dances

Aqua-201* Pony Boy—Tango Waltz.....m-Doris Cooley
 Aqua-202* Waltz Romance—U.S.A. Mixer.....m-Doris Cooley
 Aqua-203* Little Spanish Two-Step—Vienna Dreams...m-Dr. Rudolf Sieczynski
 Aqua-205* American Tango—Aqua Hesitation Waltz (Sidewalks of N.Y.)....m-Doris Cooley
 Aqua-206* Naughty But Nice (Naughty Wz.)—Illusion Waltz (Whisper Wz.)....m-Doris Cooley
 Aqua-207* Waltz Rhapsody—Kerry Dance.....m-Doris Cooley

BALANCE Records

10-inch, 78 r.p.m., 100—\$1.25, 200—\$1.45

Hoedowns (instrumental)

Bal-204 Square Dance Gals—Walkin' On Down.....m-Boom-Chuck Boys

Singing Square Dances (with or without calls)

(records below are without calls except where caller is named)

Bal-101* Dance Your Troubles Away (Put on your old grey bonnet)—
 Mine, All Mine (Little Girl).....m-Boom-Chuck Boys; c-Ed Gilmore
 Bal-102* We've Got Rhythm—Whispering...m-Boom-Chuck Boys; c-Ed Gilmore
 Bal-105* Changes—By and By (Wait till the sun shines Nellie).....m-Boom-Chuck Boys; c-Ed Gilmore
 Bal-201* Dance Your Troubles Away (Put on your old grey bonnet)—
 Mine All Mine (Little Girl).....m-Boom-Chuck Boys
 Bal-202* We've Got Rhythm—Whispering.....m-Boom-Chuck Boys
 Bal-203* Lady Be Good—Coming Round the Mountain...m-Boom-Chuck Boys
 Bal-205* Changes—By and By (Wait till the sun shines Nellie)

BM-162* Hash 'n the Breaks No. 8—Hashin' up the Cross-trails.....m-Kentucky Kernels; c-Les Gotcher
 BM-168* Hash 'n the Breaks No. 9—Allemande Pass-thru...m-Blue Ridge Boys; c-Les Gotcher
 BM-170* Stuff 'n Which—Double Pass Thru Hash.....m-Blue Ridge Boys; c-Les Gotcher
 BM-171* Hashin' the Breaks No. 10—Little Red Hen...m-Blue Ridge Boys; c-Les Gotcher
 BM-172* Hashing the Breaks No. 11—Wrappin' it Up.....m-Blue Ridge Mountain Boys; c-Les Gotcher
 BM-178* Dixie Chain—Bob Tailed "Q".....m-Black Mountain Boys; c-Les Gotcher
 BM-182* Hash 'n Breaks No. 12—Bend the Line...m-Black Mountain Boys; c-Les Gotcher

Hoedowns (instrumental)

BM-100 Black Mountain Rag (A)—Flap Jack Whirl (A)...m-Black Mountain Boys
 BM-102 Up Jumped the Devil (D)—Tennessee Wagoner (C).....m-Black Mountain Boys
 BM-105 Wake Up Susan (A)—Eighth of January (D)...m-Black Mountain Boys
 BM-107 Bully of the Town (F)—Ida Red (A).....m-Black Mountain Boys
 BM-110 Arkansas Traveler (D)—Dance Around Molly (A).....m-Black Mountain Boys
 BM-125 Hoedown Kelly (G)—Smokey Mt. Hoedown (F).....m-Black Mountain Boys
 BM-127 Sugar Foot Rag (A)—Durang's Hornpipe (D)...m-Black Mountain Boys
 BM-134 Tom and Jerry (A)—Houghton Hustler (A).....m-The Ramblers
 BM-138 Bill Cheatum (A)—Gray Eagle (A).....m-Black Mountain Boys
 BM-140 Rocky Mountain Goat (D)—Ragtime Annie (D)...m-Black Mountain Boys
 BM-153 Poke County Hoedown (A)—Cripple Creek (A)...m-Ozark Opera Boys
 BM-174 Bile Them Cabbage Down (A)—Blue Mountain Rag (A).....m-Blue Ridge Mountain Boys
 BM-175 Katy Hill (G)—Leather Britches (G)...m-Blue Ridge Mountain Boys
 BM-185 Beale's Breakdown (A)—Chuck's Capers (Bb).....m-Chuck Beale

Singing Square Dances (with or without calls)

(records below are without calls except where caller is named)

BM-103* Git-Fiddle Rag—Jingle Bells.....m-Black Mountain Boys; c-Dave Clavner

ALPHABETICAL INDEX

This alphabetical index by title will enable you to locate promptly any record in the preceding main section in which records are listed under label-names. Label names are abbreviated below as follows:

AlaAlamar
 AquaAqua
 BalBalance
 BelBel-Mar
 BMBlack Mountain
 BSBlue Star
 BogBogan
 BroBroadcast
 CapCapitol
 ColColumbia
 CryCrystal
 CLC & L

DashDash
 DecDecca
 DotDot
 EmdEmerald
 FdFolk Dancer
 FlkFolkraft
 FSFour Star
 HDHoedown
 HHHoedown Hall
 ImpImperial
 IntIntro
 JBLJ Bar

KisKismet
 LinLinden
 LSLloyd Shaw
 LHLonghorn
 MacMacGregor
 MarMarlinda
 MerMercury
 MGMM-G-M
 MorMorrison
 OT
 PP
 RCRock Candy
 RonRondo
 S&GS & G
 SIOSets in Order
 SmtSmart
 StaStarday
 SHShirley Hills
 TemTempo
 TenTennessee
 VicVictor
 JubJubilee
 Windsor

A
 A and E Rag...Cap-DAS4030; V...FIK
 Aba-Daba Honeymoon...WJ-502
 Ace in the Hole.....SH-128
 Across the Alley from the Alamo...Aqua-1
 Adam and Eve.....Imp-1120-115
 Adios Muchachos...WJ-724
 After They've Seen Paree...Mac-761
 Mac-762
 BM-173
 After You're Gone...Mar-721-1021
 After You've Gone Away...WJ-594
 WJ-595-809
 Ain't She Sweet...Mar-735-1035;
 HD-206-306
 Alabama Jubilee.....Int-7003;
 Mac-638-640; Imp-1127; OT-8041-
 8043; Smt-7801-7802; WJ-500-
 800; Mar-725-1025; Win-7144-
 7444
 Alabama Jubilee & End of the
 WorldSIO-1045-2077
 Alabama Jumpin' Jubilee...BM-118
 BM-119
 Alabama Lady.....CL-104
 Alabamy Bound...WJ-593-595-809
 Alexander's Ragtime Band...HD-207
 HD-307

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 Summerland, California

B
 B
 B
 Barnyard Shuffle...Mar-735
 Basin St. Blues...Win-7152-7452
 Battle of Eagle's Peak...Win-7108
 Be a Hero...Win-7154-7454
 Beale's Breakdown...BM-185
 Beaumont Rag...SIO-2069
 Beautiful Lady...Win-7633
 Beautiful Ohio...Mac-643; Win-7602
 Because Just Because...BM-186

FD-3001;
 Imp-1093; Mac-309
 Bo Weevil...Mar-737-1037;
 Bogan-1101
 Bowing the String...Aqua-310
 Box of Stars...RC-C702
 Braying Mule...WJ-610
 Breakaway...Mac-671
 Breakaway Hoedown...Mac-672
 Breakdown...FD-1030
 Breeze of Spring...Win-7643

Mac-696
 Mac-658;
 IO-2005-1001
 BS-1502
 Flk-1006-1069;
 Aqua-403-503
 Imp-1168
 Dec-DU935
 Kis-155-157
 Cap-2265;
 p-1229; Mac-677
 SIO-2097
 LS-X53
 070-1155; LS-133
 WJ-520-522-813;
 r-701; Mac-706 707
 LS-X95
 LS-143
 Narcissus...LS-147
 BM-1014
 FS-1329
 Catch All Eight...FD-1037;
 Imp-1176; OT-8014
 Catchy Breaks...Aqua-104
 The Cattle Call...Imp-1209
 Cattle Call Mixer/Mexican/Mixer/
 Spanish Circle...LS-123
 Cattle Call Waltz...LS-117
 Cattle in the Cane Breaks...WJ-613
 Cavalry Melody...SIO-3025
 Cecilia...Vic-20-6550
 Chain Lightning...OT-8061



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and Round Dance labels.
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cannot supply you.

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1510—*She's Always On Your Mind* call by Glynn Byrns, flip inst. Key C
1511—*Dancing the Polka with You* call by Glynn Byrns, flip inst. Key C
Glynn comes from Little Rock, Arkansas and does a fine job calling
these two numbers.



CALIFORNIANS MEET

Representatives of dancers' associations, callers' associations and publications met at Balboa Park, San Diego, California on November 2. Jimmie Muckleroy, President of Western Square Dance Association, called the meeting to order. Ten associations and one publication were represented. A closer relationship between all aspects of square dancing activity is the goal of this group, which meets monthly.

Two topics for discussion were the Master Calendar on square dancing events, to try to

alleviate conflict of big dates of neighboring associations and several methods of doing this were suggested; and Callers' Code of Ethics, a general code of behavior for callers, which could be applicable anywhere. Various means of compilation of dancers' requirements for their callers were discussed, Harley Smith, president of the So. Calif. Caller's Assn., bringing up this point, likening callers to professionals in any field and thus being under certain obligations.

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DESERT DANCIN'

Desert Twirlers of Lancaster had a special 5th Saturday Dance on Nov. 30 at Antelope Valley High School. Ray and Joel Orme called a duet dance to live music. Many guests were present and Herb Perry's Dots & Dashes and Desert Pixies did an exhibition dance under black light, which was well-received.

PLEASE — LET US KNOW

Almost daily we get calls at Sets in Order offices asking for general information on Square

Dancing from newspapers, radio, television, government agencies, schools and other information seeking groups. We feel it's an important part of our Public Relations to keep informed where it may benefit our entire activity. We definitely appreciate news of noteworthy Square Dance events, guest appearances on T.V., coming articles in the press, tours abroad, etc. Not only do we want to make note of this here in Sets in Order but we want to keep the pages of the magazine filled with special articles of interest. Leave us *know!*

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CALIFORNIA ASSOCIATIONS

PART III

In the November and December issues we told the stories of nine of the California Associations. Here are the remaining three along with pictures of presidents mentioned in the December and current issues.

—THE EDITOR.

WESTERN SQUARE DANCE ASSOCIATION . . . One of the pioneer square dance associations in the area, Western Association was formed in 1948 by representatives of clubs in the San Gabriel Valley area north and east of Los Angeles. The first Association dance was held in April, 1948. In June of the same year Western hosted a jamboree at which representatives from square dance groups in nearby areas came to discuss formation of associations in their own areas. Several other associations were later formed.

Western Association, along with Associated Square Dancers aided the introduction of Sets in Order in November, 1948.

Other highlights of the early years were the sponsorship of a Square Dance Float in the famed Tournament of Roses in Pasadena in 1950 and the hosting of the first meeting of the Council of Square Dance Associations on August 26, 1950.

Semi-annual Jamborees are presented by the association and beginner classes have been most successfully conducted. The first president was A. L. Kimport and now Jimmie Muckleroy is serving in that capacity.

UNITED SQUARE DANCERS OF BAKERSFIELD . . . On October 7, 1951 the Kern County Square Dancers had their first

meeting. Here Dean Markham, Wes Stewart, Lola Clendennen, Eileen Wright, Lou Ostrander, Charles Kreamer, Maynard Ridlon and Paul Grabner, having been appointed the directors by their respective clubs, drew up the By-Laws to conform to the U.S.D.A. specifications and became the association.

U.S.D.A. is solely devoted to traditional American Square and Round Dancing and aims for unity among square dance clubs and members in the area. Under the leadership of Dave Beauchamp, there are now 16 clubs in the association and it is growing steadily.

VALLEY ASSOCIATED SQUARE DANCERS . . . This association was formed in September, 1952, with John Crowe as its first president. Charter clubs were Dudes & Dolls, Wranglers, Ramblers, Whirlaways and Awa Wegos of Tulare. Main base is Fresno. Callers who inspired the activation were Bill Richardson, Bruce Stotts and the late Bernie Ward. Aim of the association was to unite all square dance clubs in the valley area and aid in solving mutual problems. They sponsored the first State Convention in 1954, and this affair has grown beyond all dreams.

The association is dedicated to encourage and promote square and round dancing within its jurisdiction by organizing and conducting a program to strengthen and improve existing clubs; encourage formation of new clubs; stimulate GOOD WILL and improving relations all around for the benefit of all groups and individuals concerned with square dancing in the area. Current president is Chuck Griffin.



The Mucklerovs, Western



Irv Encinas,
No. Calif.



The Griffins, Valley



John Whisenant,
South Coast



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DANCE INAUGURATES MOVIE

A World Premiere Square Dance Jamboree was held at the Recreational Gym in Oshkosh, Wisc., on November 11 to kick off the film, "All Mine to Give." Stars of the film Cameron Mitchell, Rex Thompson and Andra Martin joined in the square dancing. Hosts were the Square Swingers and Timber Toppers Clubs; Herb Johnson was M.C.; Mrs. Irene Qualley represented the Chamber of Commerce, which was co-sponsor with the Wolf River Callers' & Dancers' Association.



Stars Cameron Mitchell (upper left) and Andra Martin (far right) join square dancers.

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These are square dancers of Louisville, Kentucky, the Convention City for 1958, as they appeared on a T.V. show, Hayloft Hoedown, on WHAS-TV. The Hoedowners have been a regular part of the show for more than 5 years. A guest caller each week is a Louisville caller and Randy Atcher, the show's M.C. is also an enthusiastic square dancer.

Junior-type square dancers at the Steamboat Springs (Colorado) Festival. They seem to know exactly what they're doing, even though they take the whole thing pretty seriously.

Photo by M. A. Compestine.

A window in the center of Salt Lake City, Utah, attracted much attention the two weeks before the 6th Annual Intermountain Square Dance Festival there on October 4-5. The window, arranged by the Utah Square Dance Clubs, displayed pictures of the square dance activity, magazines, a color T.V. set and photographs of Bob Ruff, M.C. for the big dance. The Festival is a benefit for crippled children.



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Round Dance??? MANNERS? Surely we have a lot of ETIQUETTE which the new dancers should know.

Now as I see the picture, it is fine to get the new dancers all hopped up and enthused over learning to dance, but by the same token let's give them the first taste of dancing, then put in the filling (etiquette), then finish with more lessons and refinements. This would make the picture far more complete.

Let's get down to earth and give the new dancers a chance to have FUN—and properly!

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Jan. 11—March of Dimes Jamboree
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Jan. 17-18—10th Ann. So. Ariz. Festival
Tucson, Arizona
Jan. 18—Northwest Okla. Dist. Festival
School House, Mutual, Okla.
Jan. 18—N.E. Kansas Callers' Assn. Fest.
Munic. Audit., Topeka, Kans.
Jan. 25—Guest Caller Dance
White Sta. H.S. Cafetorium, Memphis, Tenn.
Jan. 25—Guest Caller Dance
Civic Audit., Albuquerque, N.M.
Jan. 25—So. Dist. March of Dimes Dance
City Auditorium, Ardmore, Okla.
Jan. 26—Beginners' March of Dimes Dance
Sportsman's Hall, S.W. Los Angeles, Calif.
Feb. 1—2nd Club Festival
Tall Cedars, Teaneck Road, Teaneck, N.J.
Feb. 8—6th Ann. Couple Dance Festival
Houston, Texas
Feb. 15—Dixie-Twirlers Valentine Dance
McLean H.S., McLean, Va.
Feb. 22—Savannah Square-Up, Savannah, Ga.
Feb. 28—11th Ann. Valley of Sun Festival
High School, Phoenix, Ariz.
Feb. 28-Mar. 1-2—Square Rama
Municipal Auditorium, Fresno, Calif.
Mar. 8—Jamboree, Coliseum, Houston, Texas
Mar. 22—N.E. Okla. Dist. Festival
Fair Grounds Arena, Tulsa, Okla.
Mar. 28, 29—11th Ann. Aggie Haylofter Fest.,
Men's Gym, Colo. State U, Fort Collins, Colo.
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Apr. 11-12-13—5th Ann. Calif. Convention
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CANADIAN CAPERS

British Columbia . . . The Second Annual Christmas Formal Square Dance Ball was Victoria's early winter treat. Arranged and sponsored by the Country Cousins, it was held in the Esquimault High School Auditorium on December 28. The men were decked out in black pants, white shirts, black ties and maroon cummerbunds, the latter provided at the door. The ladies wore their gayest square dance gowns and many a needle flew the week before, getting a new one ready. Cam York was caller

and M.C. for this evening of fun.

Saskatchewan . . . The International Club at Esterhazy is being bolstered by the crew from the new potash project nearby. Dancers come from Utah, California, Arizona and Texas. Earle Park and Peter Revesz share the calling.

Corky Birt is on a calling circuit between Theodore, Foam Lake, Elfros and Quill Lake.

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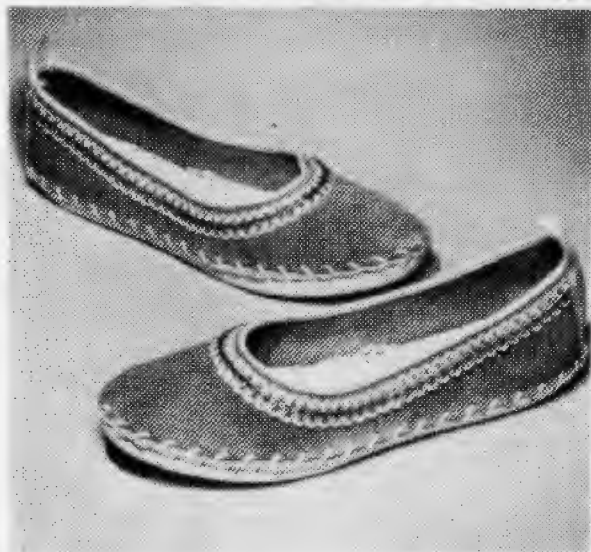
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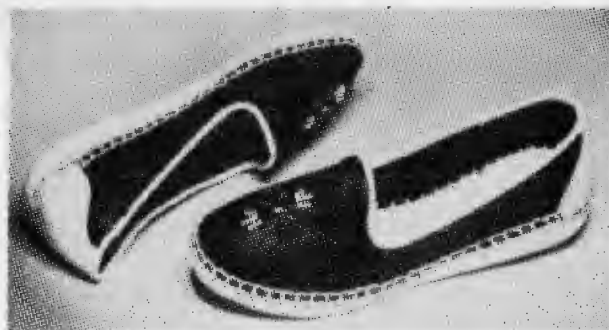


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(Letters, continued from page 4)

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(There's also a check in the mail.)

Dot and Paul Pacelli
San Diego, Calif.

Dear Editor:

... I can't understand why the Round Dance
Instructors don't get together and teach the
same dances. Then at least we would be able
to dance the rounds at other dances and not
just the place where we learned them. The
way it stands now, everywhere you go they
are dancing different dances. Square dancing
is uniform, so, why can't round dancing be the
same? I have finally stopped buying records,
for I find I can't begin to keep up with them.
Does anyone else have this trouble?

Kitty Rash
Cornwell's Heights, Pa.

Dear Editor:

I really enjoy your magazine, but I go nuts
trying to figure out who is where when in the
picture re style series. Please: Couple 1, White
shirt, white skirt; Couple 2, Black shirt, black
skirt; Couple 3, White shirt, black spots, white
skirt, black spots; Couple 4, Black shirt, white
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PLASTIC ENGRAVERS — 1
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Dear Editor:

. . . As picture editor of the New England Caller, I would like to answer your poetic "Disgruntled Reader" who objects to pictures that show faces. An occasional action shot is good, but the basic rule of journalism is: mention their names and show their faces — that is what sells papers. When you take a picture of a square in action, you generally get one clear face, one face with a horribly strained expression, and the back of six heads. And the folks whose faces don't show always think they were robbed. So the best thing to do is take a posed picture that shows all the faces and gets them smiling. Besides — the identification of the faces helps more people to recognize more people the next time they meet at a convention or festival.

Clarence Metcalf, Sharon, Mass.

Dear Editor:

In appreciation for the ads and articles in "SIO" telling about people, we want to thank Sets in Order for printing information on products (records and wearing apparel) and dance leaders . . . and their activities in their home areas or institutes, which made it possible for us to get in some very fine dancing during 1957. Also we want to compare mileage with other Sets in Order readers. We have traveled over 13,000 miles to attend dances. We are not callers; just dancers. We hope that we hold the mileage record for the year.

In January, 1957, we drove down to Florida, round trip, 2400 miles . . . In May we flew to the great northwest, the area in and around Seattle, Wash. This trip enabled us to log up 6000 miles on our annual travels . . . In June we jounced 800 miles out to and back from the National Convention . . . In September we went on a 2800 mile trip to Glenwood Springs, Colo. . . . Finally, we made a 1000 mile round trip to the Atlantic Convention in Washington, D.C. . . . Thus, we travelled over 13,000 miles just to dance in the North, South, East and West during this year. In this travel we have just verified what we suspected before. Square dancers are the NICEST people! . . .

Peg and Tex Tulipan, Dayton, Ohio

TRAVELING CALLERS

For that big roundup, festival or party a guest caller from out of the area always adds to the fun. Write SIO for the free traveling callers list.

REQUEST PERFORMANCE —

Callers who have had the good fortune to work with Fred Bergin's Square Dance Band in Denver almost always ask him to make some records.

Here is the first record in what we hope will be a long and useful hoedown series —

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EUROPEAN BREEZE FOR DANCERS

Frank and Carolyn Hamilton; Jay and Helen Orem have just returned from a fast breeze thru Europe which took them to 11 countries and met them some more wonderful people called square dancers. Frank and Carolyn combined business with pleasure, conducting an all-day dance clinic in London on October 20. This was under sponsorship of the British Assn. of American Square Dance Clubs, headed by Peter King, and was attended by many dance leaders of England, some of whom chugged a hundred miles on motor-bikes to be there! As usual, the Hamiltons did a thorough and competent job. In Paris, Frank called a dance for Joe O'Leary and his Paris Squares, netting more fun and more wonderful new friends. Later, after a wild ride by Renault Dauphine thru the gorgeous "castle" country along Germany's Moselle and Rhine Rivers, the Hamiltons called a dance at the American base in Mannheim, Germany. Again the hospitality of square dancers was demonstrated. The Orem's? On holiday from business managing and assistant editing *Sets in Order*, they were along for the ride. And what a ride!

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TO THOSE NEW TO SQUARE DANCING

The following is from a "poopsheet" handed to new dancers by Jean and Ram Ramstad of Tacoma, Washington:

WHAT IS SQUARE DANCING? It is a form of "singing with the feet." It is America's own folk dance, and characteristic of Americans.

WHERE CAN YOU SQUARE DANCE? Anywhere — wherever you go — you can easily find square dance clubs with open dances to which you will be warmly welcomed—whether it be Japan, Germany, Virginia, Canada — any place. New friends can be made easily thru

square dancing.

WHAT ARE CALLS? To the newcomer, calls or instructions to the dancers sound like so much "hokus pokus." True, it is a new language but not as difficult as it sounds. Just takes practice; your actions become automatic.

WHAT IS A CALLER? He usually is the character in the cowboy boots. He actually is the "quarterback" of your square dance team. He calls the dance instructions to your square so you and your partners can dance together as a team.



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DIMES JAMBOREES PLANNED

Many areas are again planning March of Dimes Jamborees which have proved successful square dance events in the past. Among a few which have come to our attention is that in Worcester County, Mass., which will be held at Worcester Memorial Auditorium on January 11. Charlie Baldwin of Norwell, Mass. and Bart Haigh of Kew Gardens, N. Y. will be the featured callers. If you'd like more info, write Dr. and Mrs. Joseph Mahoney, 700 Pleasant St., Worcester, Mass.

Burbank, California, too, is gearing for its 9th Annual March of Dimes Benefit Square Dance at Burbank Recreation Center on January 6. Fenton (the beloved Jonesy) Jones will M.C. the event and there will be 18 or 20 of the area's leading callers along with three favorite bands, to dispense square dance enjoyment. Art Lafferty is General Chairman.

Each year Ruth and Harry Caruthers of El Segundo, Calif., present a March of Dimes Dance with a different aspect. The difference—it is slanted to beginners who have had ten lessons or more. This year the dance will be at Sportsman's Hall in Southwest Los Angeles on January 26 and Chuck Jones (see Notebook, this issue) will play the part of "The Perfessor."

NEW CLUB IN JERSEY

Grand Squares has been born — of good dancers and fellowship. Its home: Bloomfield Park Fire Hall, Merchantville, N.J., on 1st, 3rd and 5th Saturdays. Al Rosenberg is caller and officers are Art Boulton, Bud Guest, Floss Green and Joe Bailey. It looks as tho' New Jersey is rapidly taking its place among areas enjoying more and more square dancing.

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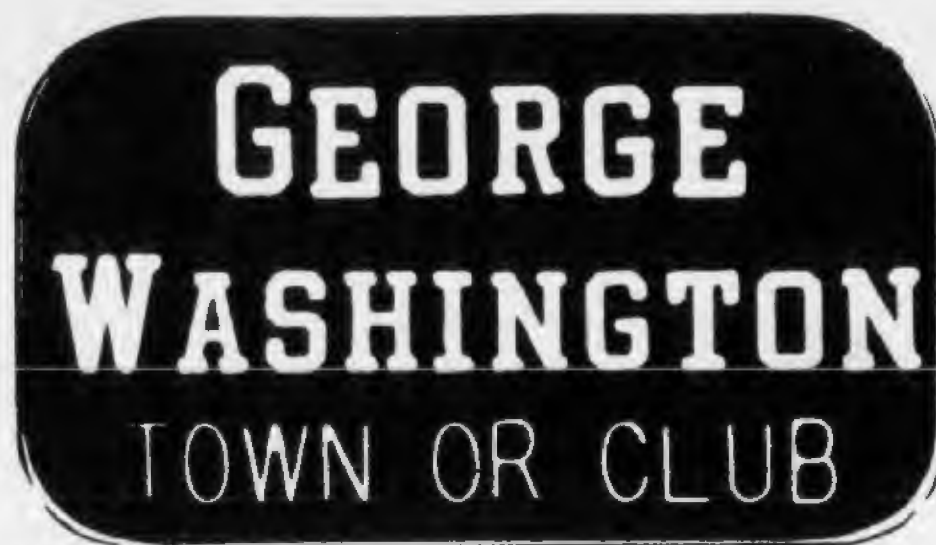


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UTAH BENEFIT SUCCESSFUL

Over 1000 dancers danced—"so a crippled child may walk"—last fall at Salt Lake City's big annual Benefit Square Dance. This took place in the beautiful new Union Ballroom and was the 6th Annual Intermountain Square Dance Festival. The big thrill came with the announcement by C. A. "Tommy" Thomas that a check for \$1200.00 would be presented to the Utah Society for Crippled Children. Bob Ruff, of Whittier, California, was the event's featured caller and M.C.

NEW COUNCIL SECRETARY

Lorraine Lowerison of San Diego, California, has been elected "Permanent Secretary" of the Council of Square Dance Associations of California as of November 1957, a happy bit of news indeed. Lorraine served with commendable efficiency as Recording Secretary of the San Diego Association as well as on the National Square Dance Convention when San Diego hosted in 1956. Lorraine is the second Council Secretary, Helen Orem of Los Angeles having served in that capacity for five years.

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CHAMPAGNE TIME

By Finn and Elsie Wahl, Fort Worth, Texas

Record: Coral #61741, "Champagne Time", Lawrence Welk.

Position: Semi-Closed, facing LOD.

Footwork: Opposite, directions for M.

Measures

1-4 Walk, 2; Side/Close, Cross/ —; Side/Close, Cross/ —; Side, Close, Side, Draw;

Starting L two slow steps fwd in LOD; facing partner, step to side in LOD on L, close R to L, cross L in front of R; repeat action starting RLOD; step to side in LOD on L, close R to L, step to side again in LOD and draw R to L; ending in REVERSE SEMI-CLOSED position, facing RLOD.

5-8 Walk, 2; Side/Close, Cross/ —; Turn Two-Step; Turn Two-Step;

Starting R two slow steps fwd in RLOD; facing partner, step to side in RLOD on R, close L to R, cross R in front of L; take CLOSED POSITION and do two slow turning two-steps CW, ending in SEMI-CLOSED POSITION facing LOD.

9-16 Repeat action of measures 1-8.

16-20 Walk, 2; Point Fwd, Back/Close; Fwd, 2; 3, Dip (in banjo);

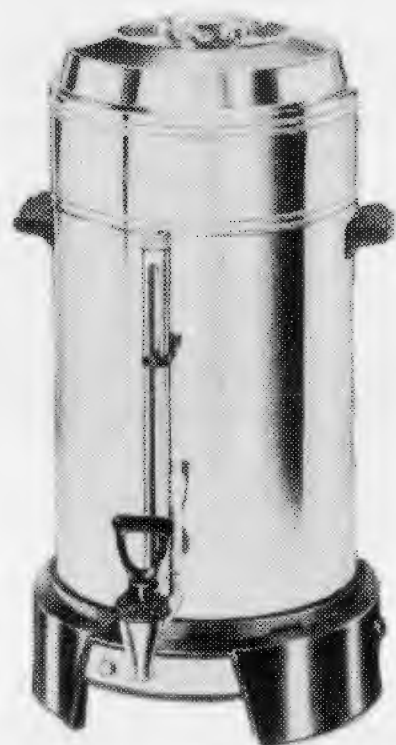
Starting L, two slow steps fwd in LOD; point L fwd, step back on L/ quickly close R to L; step fwd on L, fwd R; fwd L, dip fwd on R. (W steps L in LOD, pivots ½ L-face on R into BANJO and dips bwd on L.)

21-24 Step Back/Pivot (to sidecar), Dip/ —; Step Back/Pivot (to banjo), Dip/ —; 2 Turning Two-Steps;

In BANJO POSITION moving RLOD (taking small quick steps), step bwd on L/ pivot ½ R-face on R into SIDECAR POSITION and dip fwd on L; (W steps fwd in RLOD on R/ pivots ½ R-face on L into SIDECAR POSITION and dips back on R.) In SIDECAR POSITION moving in LOD, step bwd on R/ pivot ½ L-face on L into BANJO POSITION, and dips fwd on R. Taking CLOSED POSITION do two slow turning two-steps CW, ending in SEMI-CLOSED POSITION facing LOD.

25-32 Repeat action of measures 16-24.

Dance is done 2½ times, twirl W on meas 16 third time thru, bow.



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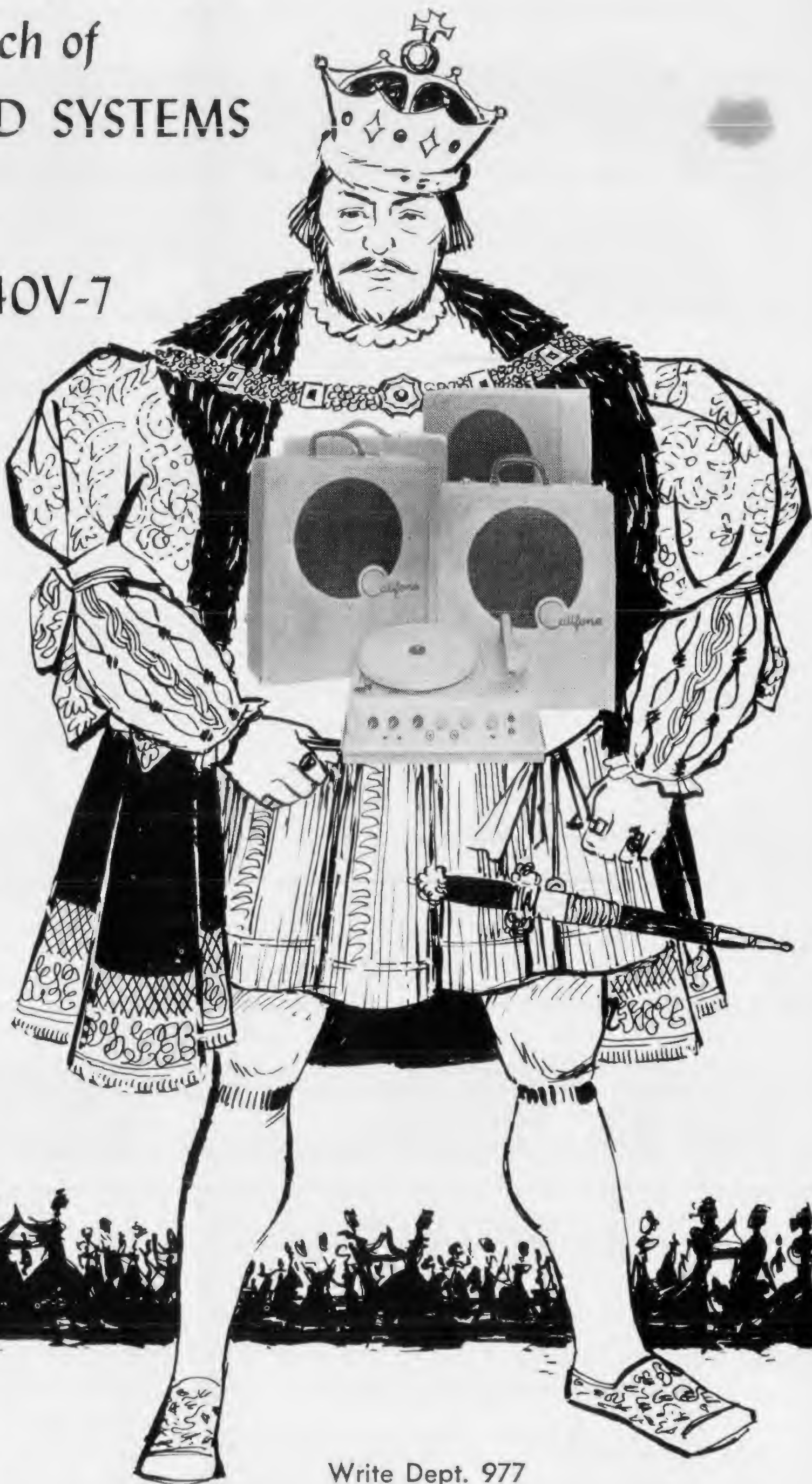
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